Interesting facts:

Hayao Miyazaki was born on January 5, 1941 in Akebono-cho (town), Bunkyo-ku (district), Tokyo.

From 1947 to 1952, the young Hayao went to three different grade schools. First, he attended first through third grades at a school in Utsunomiya City. Next, he spent the fourth grade at Omiya Elementary School in Suginami-ku, Tokyo, when his family moved back to Suginami-ku. Hayao switched to the brand-new Eifuku Elementary School, which was a new branch of the Suginami-ku school, for the fifth grade.

No, this is not a mistake. You are reading a manga by the master himself. World-famous animator Miyazaki Hayao - a man who totally deserves the status he holds.

Shuna no Tabi is one of his early works which he drew before Studio Ghibli was founded. Fans of Miyazaki will find and enjoy lots of similarities to his later movies in this piece of art.

- miyagiCE

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MIYAZAKI HAYAO SHUNA NO TABI

Born in 1941,
City of Tokyo

After graduating Gakushuuin University Business and Politics course went to TOEI Motion Pictures.

Scene design for "Horusu", "The Cat in the Boots" etc. participated in original art drawings. Later became the Director in charge for "Lupin the Third", "Future Boy Conan", "My Neighbour Totoro", and was doing it ever since.

As his 'favourite project' he mentions "Show Queen" (USSR) which he saw while working as an animator for the first year and the 23rd year of his life.

Shuna no Tabi

(Shuna's Journey)

AM JuJu

SHUNA NO TABI MIYAZAKI HAYAO

Animage Novels V-028 448¥

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This is a full color drawn story after Miyazaki Hayao that refers to Tibetan folklore.

Shuna, the heir of a small and poor country along the valley, travels with a ripened seed in his hand to fertile lands that probably exist in the far west. Those lands are said to have beautifully shining golden seeds that rid people of starvation.

"To make this folk tale into a animation was my only dream." (From the post scriptum)

Another world of Miyazaki Hayao, the anime director.

ISBN4-19-6695-10-8

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Miyazaki Hayao Related Works Record

Shunas Journey

Nausicaa of the Valley of the Wind visual continuity 1 & 2

4 years later... (Castle of Cagliostro)

We've met again! (Future Boy Konan)

Detective Holmes 1 to 6

Visual design of "Horusu"

Novel, Laputa, Castle in the Sky (First vol.)(Last vol.)

Novel: My Neighbour Totoro

"My Neighbour Totoro" Communications on monsters

Cover illustration *Miyazaki Hayao*
Cover design *Mano Kaoru*
Cover printed *At Shinsei Printing*

Shuna no Tabi

(*Shuna's Journey*)

by

Hayao Miyazaki

Setting Out 4
To the West 22
In the Citadel 45
The Raid 62
The Land of the God Men 80
Thea 114

Shuna no Tabi

(*Shuna's Journey*)

by

Hayao Miyazaki

Setting Out

Once upon a time - an undetermined time - maybe far in the past, maybe in the distant future - was a tiny kingdom abandoned by time in the bottom of an ancient valley etched out by mountain glaciers.

Why did people choose to live in this barren land?

The winds blown from the mountain made the thin air even thinner and the rays from the sun didn't warm the valley...

They scratched the dry ground and sowed the seed of the Hiwabie, but the starved earth gave only a small, faltering yield.

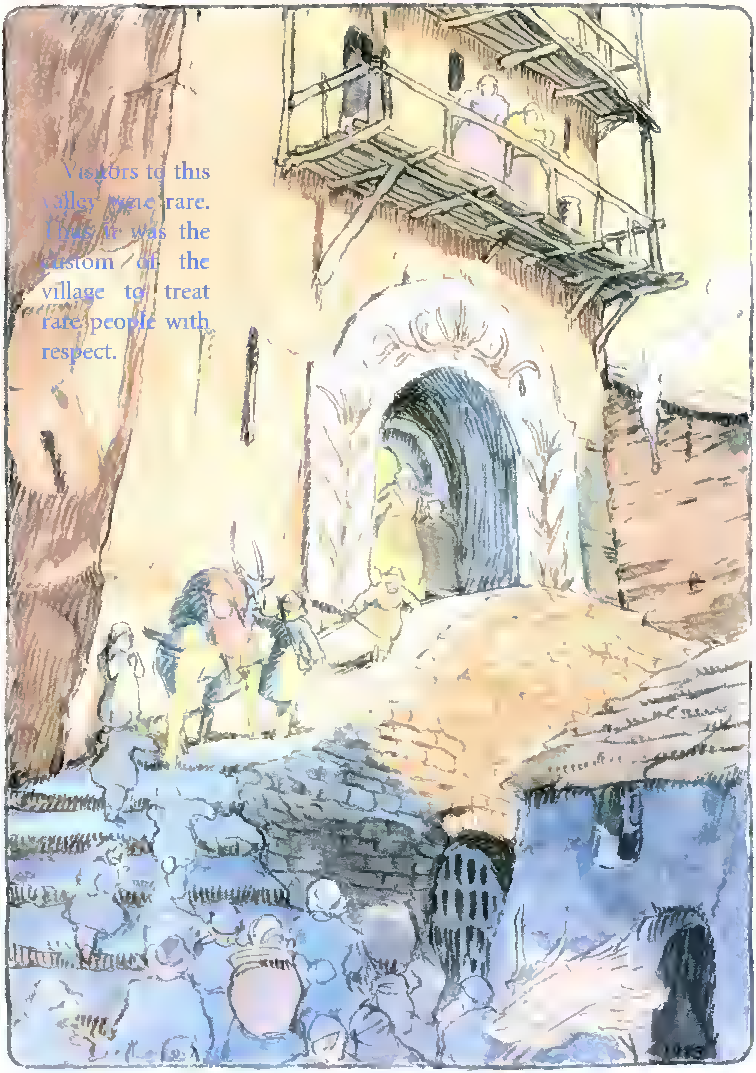
The Yakkuls were always famished on the scarce grass offered, and rarely ever bore young.

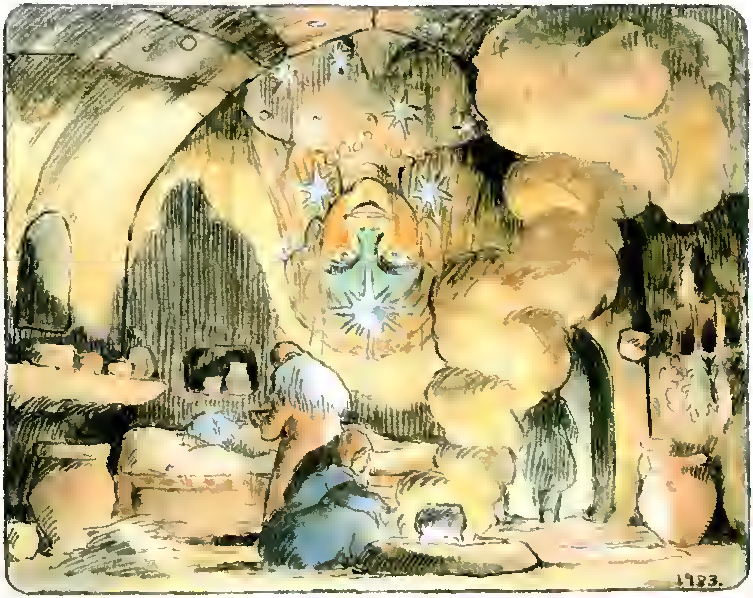
But still the people lived, thankful for the humble harvest.

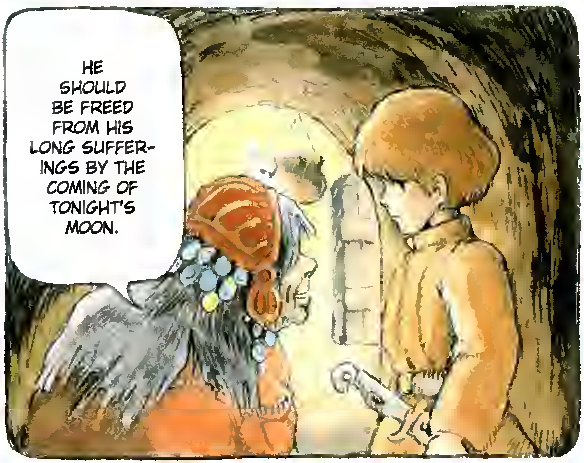
Working until they could work no more, and dying...

What a sad, poor life.
What beautiful yet merciless surroundings!
The boy's name was Shuna... the one to someday inherit this kingdom from his father.

A foreign man in unfamiliar garb lay dying from weariness and hunger.

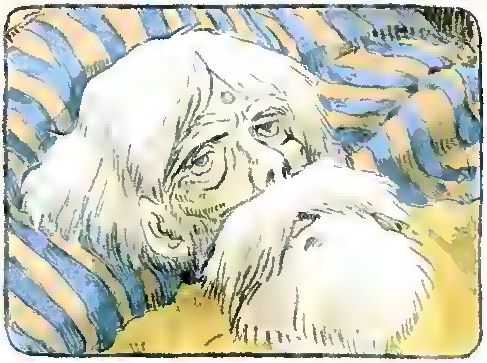

Visitors to this valley were rare. Thus it was the custom of the village to treat rare people with respect.





Even the most effective spells and herbs of the old women of the valley couldn't save the traveler's life.

The traveler beckoned Shuna to his death bed. "I am the prince of a small country way to the east. The country was poor, and the people were always suffering from starvation."



Shuna asked, "Our Hiwabie seeds are small and poor. Can we have these?"

"You can. But to sow these in the earth would be futile... These seeds have lost their shells... they're dead. He told me that living seeds of this kind are wrapped in a beautiful shiny golden shell..."

"I wished to experience the people's suffering for myself and set out on a journey to find these golden seeds..."

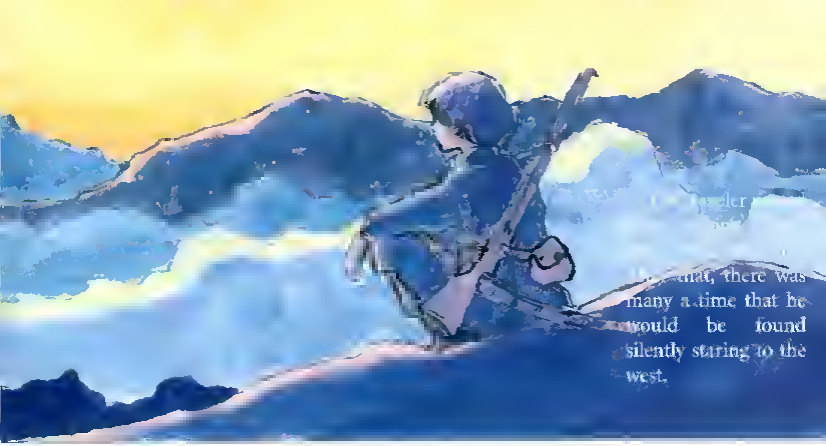
"But I am now old... my strength is gone..."

In the bag were seeds the like of which Shuna had never seen.

"That traveler gave these to me. He said, with this grain, the people would be able to live happy and prosperous lives without the fear of going hungry..."

The seeds were large and heavy.

Far to the west where the earth ends, there are rich, waving fields of the golden plants...



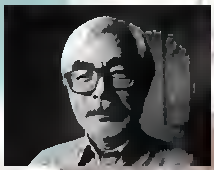
His father and the elders tried their best to reason with him.

"We must follow our paths even if it is our fate to be poor, and allow ourselves to be laid to rest here."

Notwithstanding, the time had come for departure. Nobody could stop the boy... the elders gave out deep sighs.

The women could see that Shuna was making far too many bullets for an ordinary hunting trip and knew that his mind was made up.

On the night of the new moon, Shuna broke the village law and saddled up Yakkul.



Interesting facts:

From 1947 to 19[illegible], Haya's mother was sick in bed with spinal tuberculosis (a total of nine years!). She spent the first few of these years in the hospital. MY NEIGHBOR TOTORO is, in many ways, an homage to this ordeal. In fact, several critics regarded this anime highly as an "[illegible] story" (autobiographical story).

Between 1956 and 1958, Haya[illegible] graduated from Omiya Junior High and went on to Toyotama High, a public senior high school. In his third year, he sees the first-ever Japanese feature length color anime, HAKUJA DEN (Directed by Yabushita Taiji for Toei Douga in 1958), and becomes interested in animation. Hayao decides he wants to become a comic artist but, having previously drawn only planes and battleships, finds he can't draw people.

Ahh, slowly but steadily I am falling in love with this book.

What is awaiting our Hero in that mysterious town? Why are human beings being shipped lik. animals? Why am I filling this page with this kind of crap...?

miyagiCE

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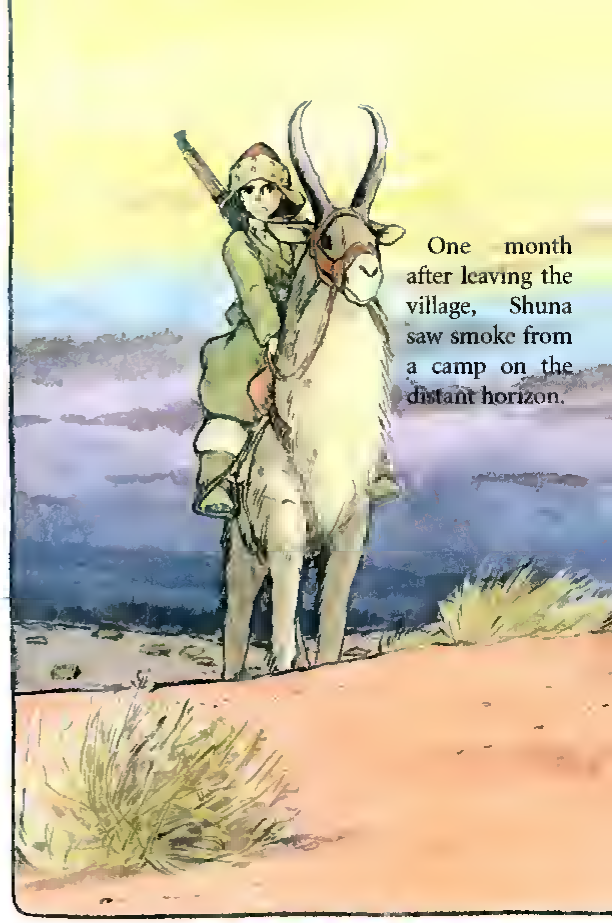
To the West

The land became rotted and pockmarked. The rust-scum lakes stretched as far as the eye could see. The wind brought with it strange offensive smells. Day after day Shuna and Yakkul walked without seeing a living thing.

Only the things
that man had left
behind withstood
the test of time...

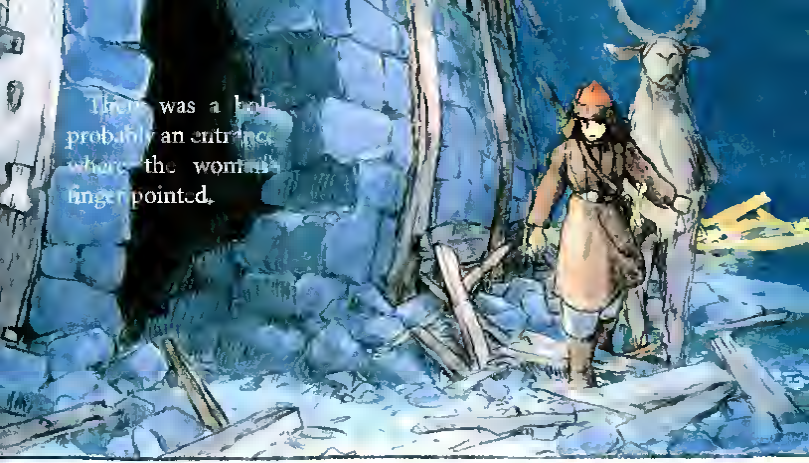


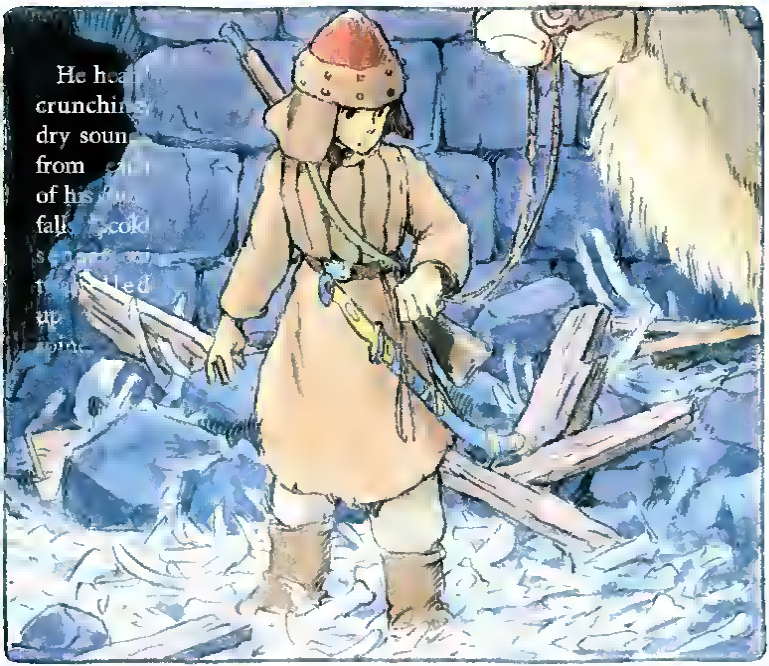
One month after leaving the village, Shuna saw smoke from a camp on the distant horizon.

It was so enormous that it wasn't likely it had even made for maiden voyage.

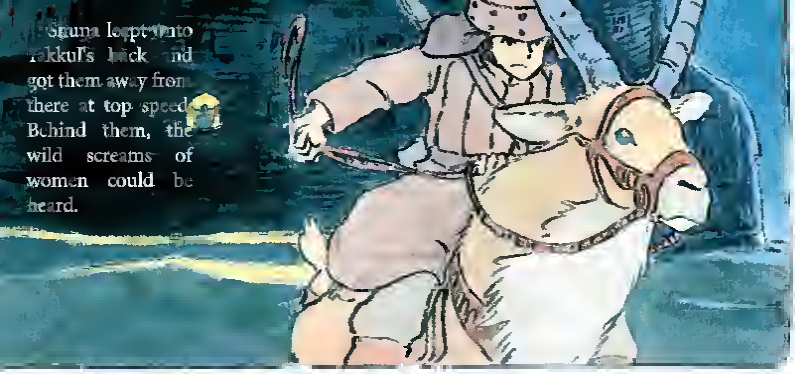
It was a boat made from wood and stone.

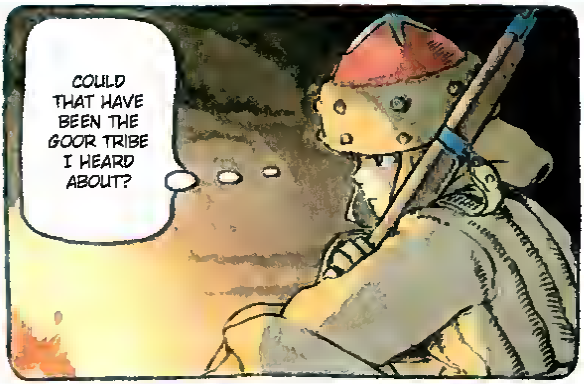
I AM A TRAVELER DOWN ON HIS LUCK COULD I TROUBLE YOU FOR A NIGHT'S FOOD AND SHELTER?


There was a hole
probably an entrance
where the woman
finger pointed.


He hea
crunchi
dry soun
from
of his
fall
cold

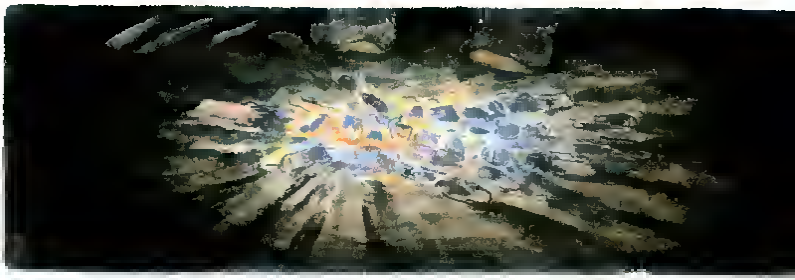
Shuna leapt into Tekkul's back and got them away from there at top speed. Behind them, the wild screams of women could be heard.

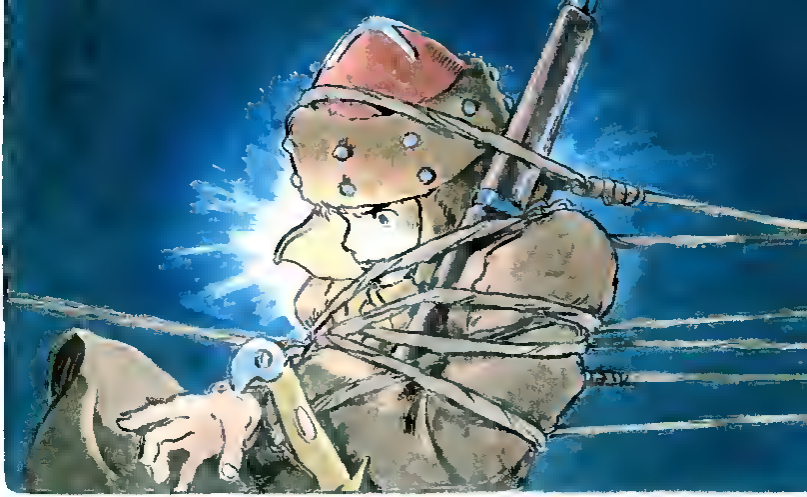


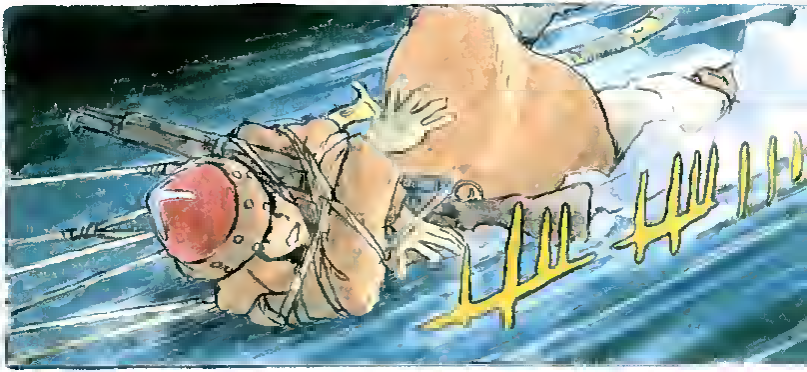


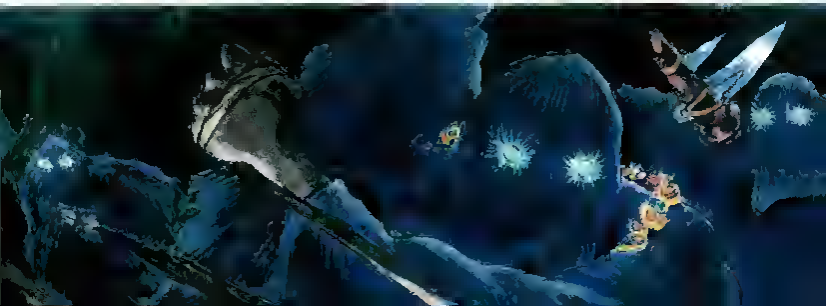
The mess of bones were plainly human. They had been burned, broken, and it looked as though the marrow had been sucked out.

T/L Note: Goor – Cannibal



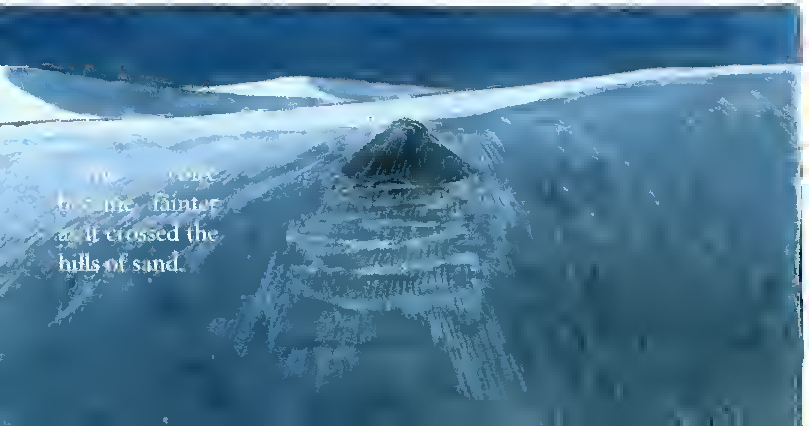






The attackers left as suddenly as they had come.

No, not so! The whimpering of a stifled voice could be heard.


It crossed the hills of sand.

The supply of food brought from the village had run out. Shuna and Yakkul were going hungry.

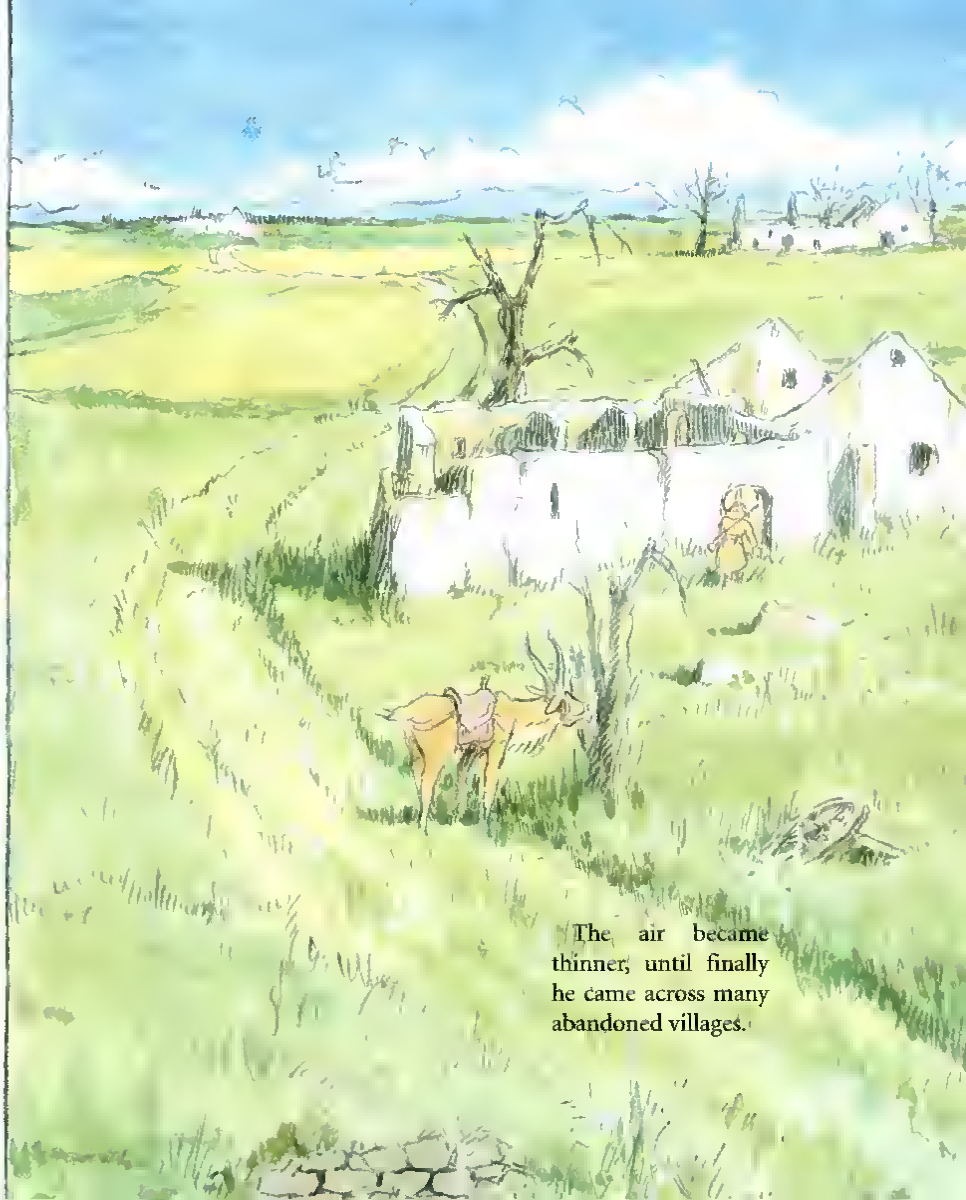
Time began to lose meaning. Shuna no longer knew how many months it had been since he left.

He killed to eat.

He had to use every ounce of effort just to...

Where on earth could the people who once lived here have gone?

The fields had reverted back to the wild. It couldn't even support the weak Hiwabie anymore.
The seeds I am looking for are not here.


The air became thinner, until finally he came across many abandoned villages.

As they went even farther west, they passed by a large pack beast-driven wagon. He asked the men on it for directions, but they only sneered at Shuna's old-fashioned musket and wouldn't respond.

There was a foul smell coming from the armored wagon. Upon seeing its cargo, Shuna received a shock.

It was crowded full of human-beings. What on earth could have caused this?

After passing many similar wagons, a city upon a bare plain came into sight.

Interesting facts:

From 1959 to 1962, Hayao graduated from Toyotama High and entered Gakushuin University. There, he majors in economics (with his final thesis being on the theory of Japanese industry), and joins the school's "children's literature research club," which was the closest thing to a comics club in those days.

In 1963, Hayao graduated from Gakushuin University with degrees in Political Science and Economics. He lands a job at Toei Douga (Toei Animation) in April. There, he was trained for three months and became an in betweener. His first assignment was the feature, WATCHDOG BOW WOW, after which he was moved to Toei's first TV series, WOLF BOY KEN. Hayao lived in an apartment in nearby Nerima-ku (in Tokyo) which cost 6,000 yen a month to rent (his monthly salary was 19,500 yen), and yet soon after entering Toei Douga, there was a union dispute, and Hayao led the demonstrating animators.

Raws provided by ***Tew*** *through use of "Share"*

It gets better and better doesn't it? While editing this manga the anticipation for the upcoming Ghibli movie "Gedo Senki" (*Tales from Earthsea*), which is due to hit the theaters on July 29th 2006, is rising in me.

Do yourself and Miyazaki a favour and watch it when it is released.

miyagiCE

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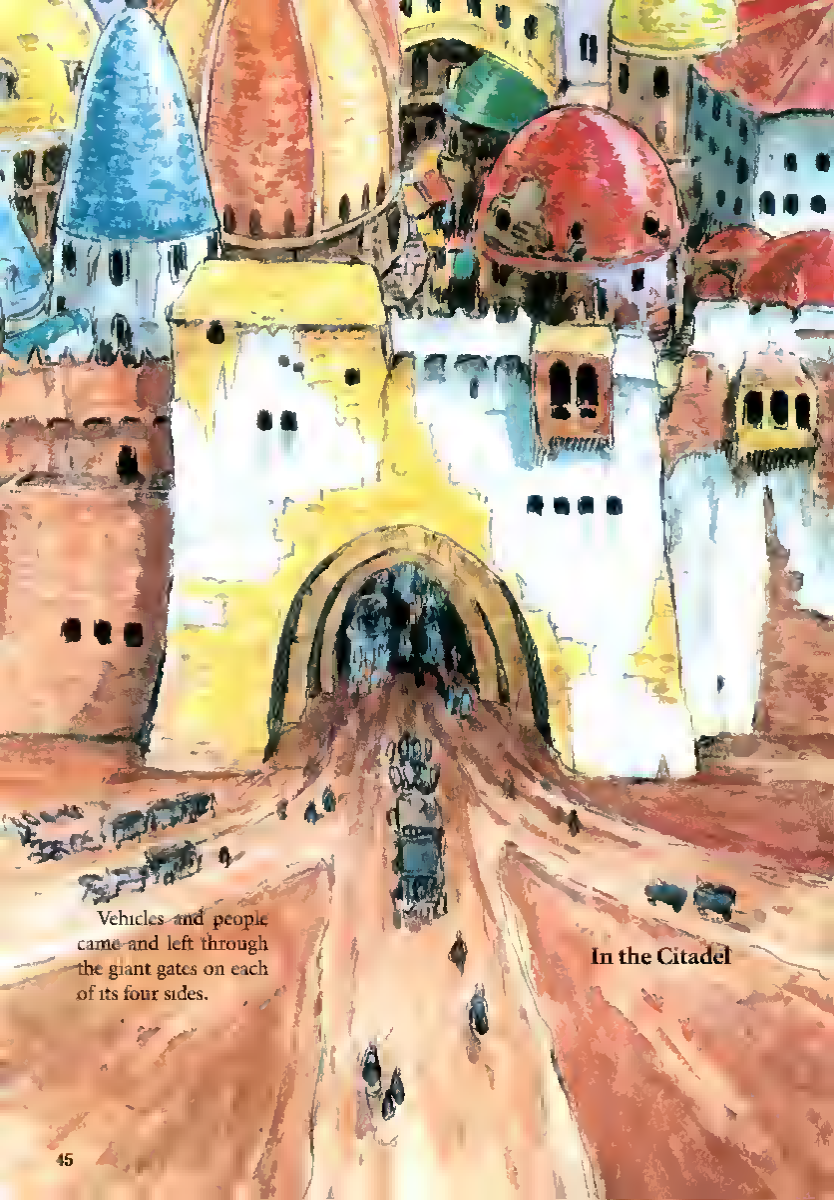


Vehicles and people came and left through the giant gates on each of its four sides.

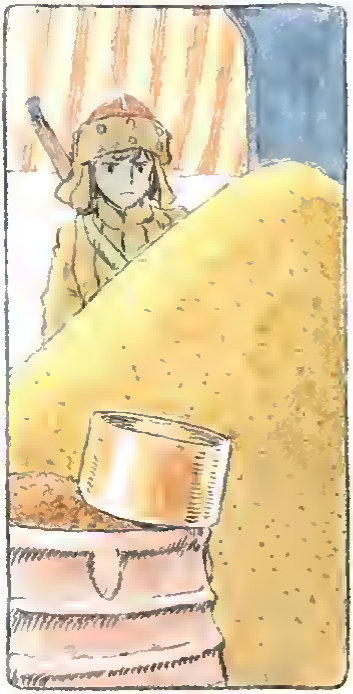
In the Citadel

How can this be...?

The goods for barter in this city... were slaves.

The seeds I am looking for can't possibly be in a place like this

The merchant's behavior towards him changed abruptly as Shuna showed him his jewel-encrusted knife. Mountains of seed, bean and threshed, stood at the front of the shop.

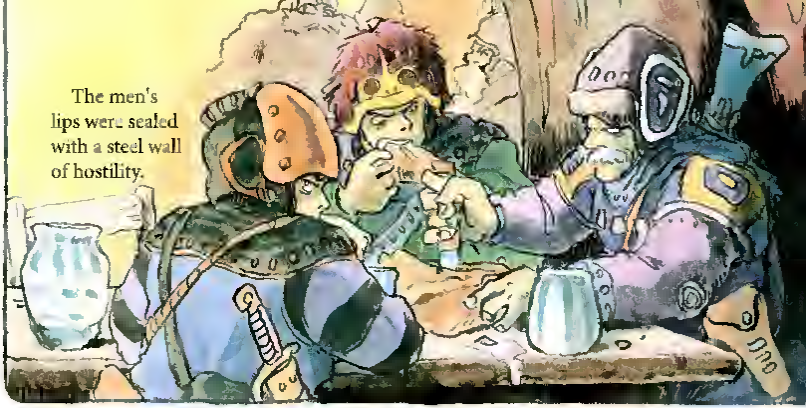


Shuna's eyes singled out one pile. They were the seeds he was searching for! . .but they had all heen threshed, and so they were all dead. Shuna asked the merchant whether he had any living seed.

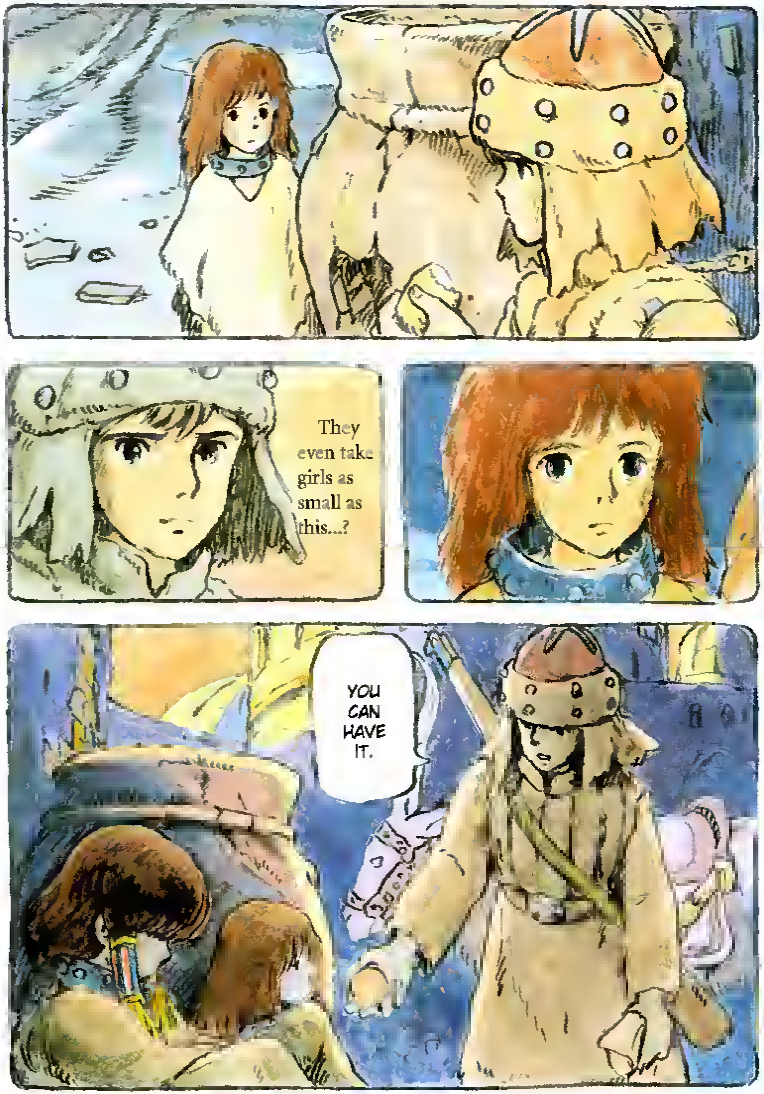
"No one is left to tend fields. We get the wheat we need from somewhere else."

"Then can you tell me where this wheat comes from?"

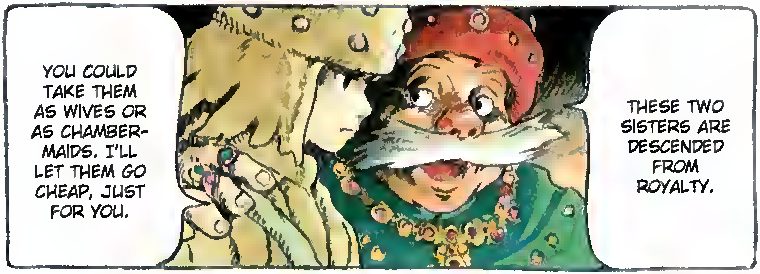
"The slave dealers exchange their wares for it. Go ask them."


The men's lips were sealed with a steel wall of hostility.

Shima was weary.
1983

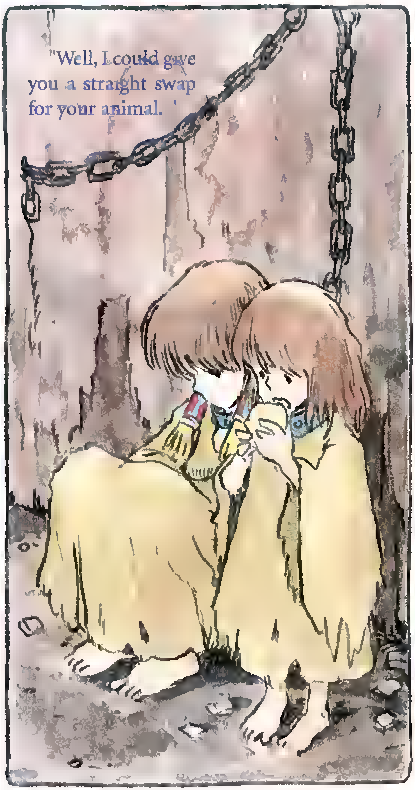

They even take girls as small as this...?
YOU CAN HAVE IT.

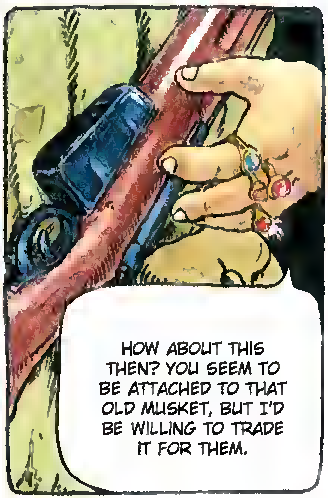
MR. TRAVELER SIR, I SEE YOU HAVE AN EYE FOR QUALITY!

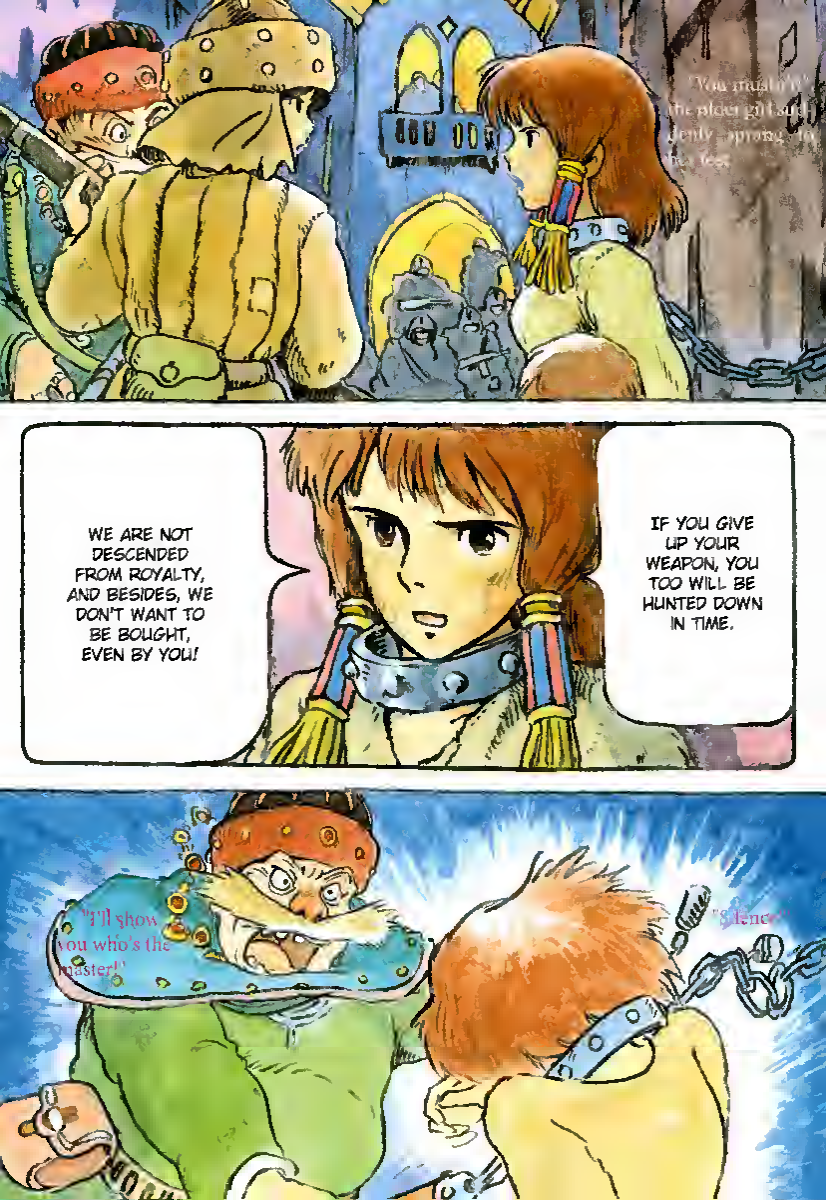

YOU COULD TAKE THEM AS WIVES OR AS CHAMBER-MAIDS. I'LL LET THEM GO CHEAP, JUST FOR YOU.
THESE TWO SISTERS ARE DESCENDED FROM ROYALTY.

"If I could only set them free!", Shuna tormented himself.

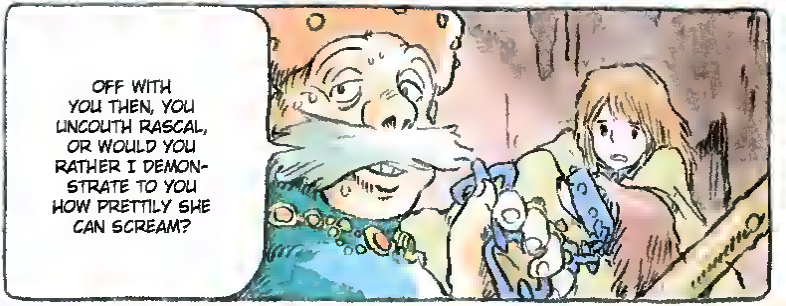
But if he let go of Yakkul, his journey would be over. He had already used up his precious stones.

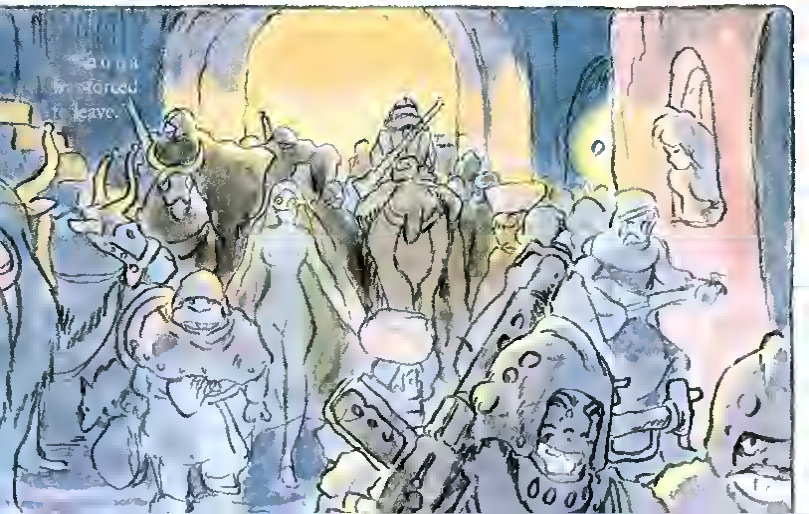





"You mustn't," the older girl says gently, sprang to her feet.
WE ARE NOT DESCENDED FROM ROYALTY, AND BESIDES, WE DON'T WANT TO BE BOUGHT, EVEN BY YOU!
IF YOU GIVE UP YOUR WEAPON, YOU TOO WILL BE HUNTED DOWN IN TIME.
"I'll show you who's the master!"
"Silence!"

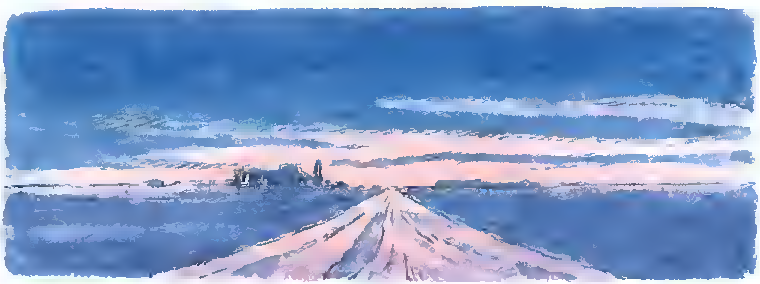
STAY THERE AND DON'T MAKE A FUSS, UNLESS YOU HAVE A DEATHWISH.
As Shanti tried to stop him, he was surrounded by patrolmen.


OFF WITH YOU THEN, YOU UNCOUTH RASCAL, OR WOULD YOU RATHER I DEMONSTRATE TO YOU HOW PRETTILY SHE CAN SCREAM?


Ajoga
is forced
to leave.

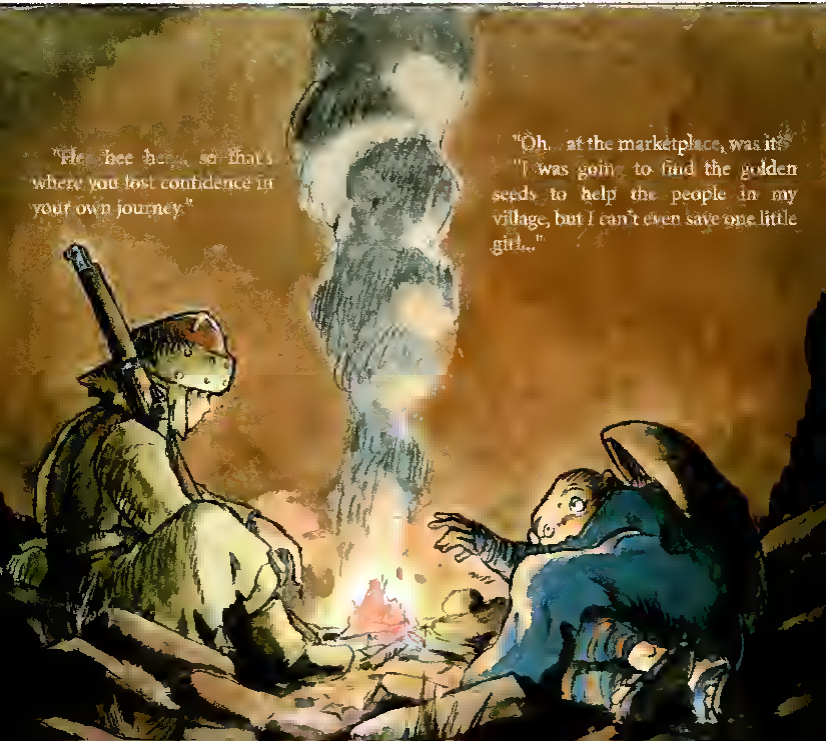
All of a sudden he felt hot tears streaming down his face.

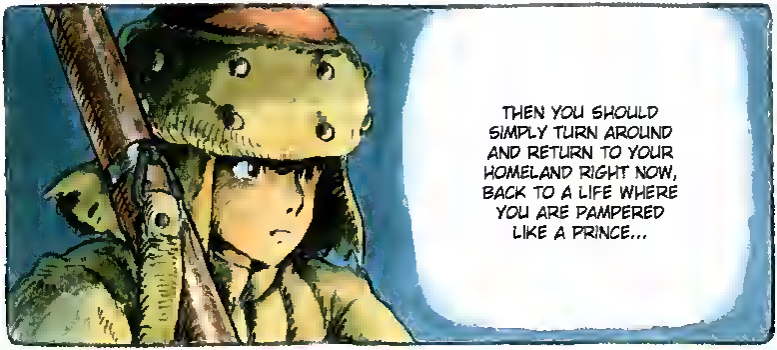
No amount of wiping would stop them.

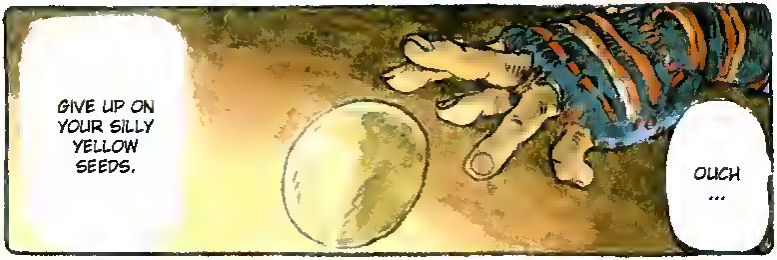


OH, A FIRE!
WOULD YOU MIND
AWFULLY SHARING IT WITH
A TIRED OLD MAN CHILLED
TO THE BONE?

GOOD LUCK COMES TO THOSE WHO ARE KIND TO THE ELDERLY. SO, SO... TROUBLE IS COMING, IS IT? HM? HEE HEE HEE...!


"Heh-hee-hee... so that's where you lost confidence in your own journey."
"Oh... at the marketplace, was it?
"I was going to find the golden seeds to help the people in my village, but I can't even save one little girl..."


THEN YOU SHOULD SIMPLY TURN AROUND AND RETURN TO YOUR HOMELAND RIGHT NOW, BACK TO A LIFE WHERE YOU ARE PAMPERED LIKE A PRINCE...


GIVE UP ON YOUR SILLY YELLOW SEEDS.
OUCH ...

"Go farther west. The land will eventually end in a precipice. Beyond that lies the place of the god men, where the moon is born and returns to die."

"God men?"

"Once, man had the golden seeds. It was something that man harvested, sewed, and brought to life, but now only the god men have it. Now, man sells out fellow man to the god men for dead seed."

"The god men don't welcome the presence of man. No-one that has ever gone to their land has returned."

"It is your decision as to whether you go or not."
With these words, the old man fell asleep.

Dawn approached. When Shuna awoke, the old man was nowhere to be seen. Shuna set out, first to the east...

Interesting facts:

In 1964, Hayao was the Chief Secretary of Toei Douga's labor union (Isao Takahata was the Vice Chairman) and began to date fellow animator Akemi Ota.

In the fall of 1965, Hayao began to volunteer help to Takahata once Takahata joins the production team on PRINCE OF THE SUN. Thinking that this might be his last chance to work on a feature film before TV takes over, Hayao makes a pact with Takahata (the film's director) and Yasuo Otsuka (the film's animation director) to take as long as it takes to finish PRINCE OF THE SUN together. Hayao marries Akemi Ota (who worked as a key animator on PRINCE OF THE SUN) in October.

Edited & Q[illegible]d by
miyagiCE & KeiGinya
of Scum-Scans

Raws provided by ***Tew***
through use of "Share".

となりのト
サウンドトラック

Don't know what do say.
Tonari no Totoro ftw!!1/1one!1
two chapters to go

- miyagiCE

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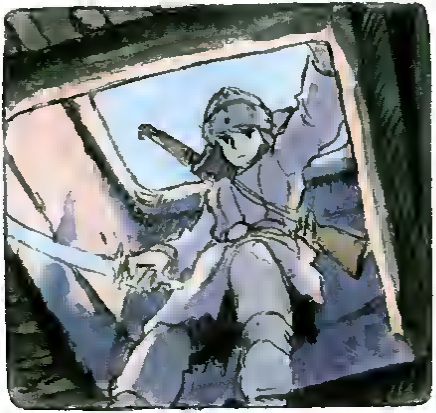
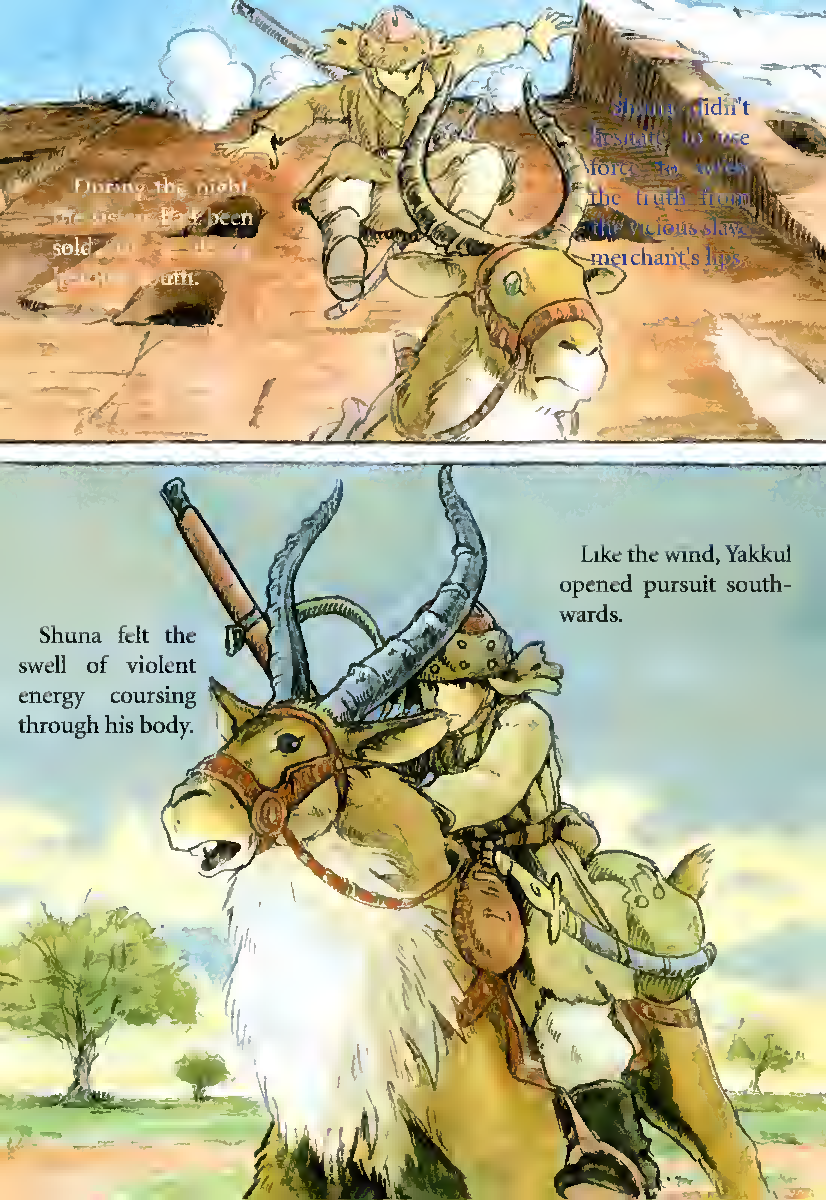
Shuna retraced his steps to the citadel - fat with sleep - securely inside of its thick bolted gates. He scaled the walls and returned to the street he had been in the day before, but the only things he found were the chains still fastened to the wall. The sisters were gone.

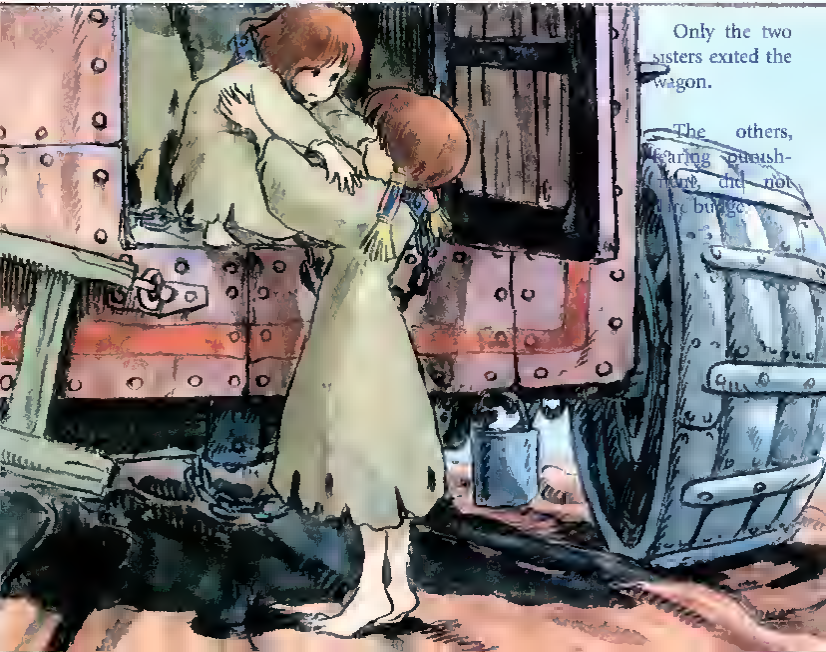



Shuna didn't hesitate to use force to wrest the truth from the vicious slave-merchant's lips.
During the night he was sold
Shuna felt the swell of violent energy coursing through his body.
Like the wind, Yakkul opened pursuit southwards.

Spotting the slaver wagon, Shuna weaved in front of it and opened fire at point-blank. They were taken completely off guard. He kept on firing with the single-minded calmness of a demon, just like old times when he brought down the white puma. The wagon lurched into a roundabout course. Every slave dealer had been shot down.

Shuna found the ring of keys and opened the iron door.

"Anyone who wishes to be free, though it means a lifetime of pursuit, come out now!"



Only the two sisters exited the wagon.

The others, fearing punishment, did not dare budge.

"You shunned against having your freedom bought for you. You fought proudly for your freedom, and now you are free!"

There was no time for further talk as the forms of pursuers from the citadel appeared on the horizon. "Let's go!", Shuna boosted the two onto the saddle.

1983.

Yakkul displayed fantastic fleetness of foot for a creature of his size burdened with three people as he made for the west. The pursuers were eventually lost from their field of vision. However, Shuna realized that he was dealing with hardened trackers who were not making the effort to hurry.

On the second night following the escape, the land in front of them suddenly stopped. It was the end of the earth that the old man had told him of.

They were hunting for Yikkur to lure Shuna'w through the shadows the horizon. Leaving up a space with the dogs feeling the breath of the trackers on his neck fol lowing their footprints behind them.

They slept as they ran, and ran as they ate.

Yakkul collapsed into a sit, frothing at the mouth. If he were to carry the three any farther, he would surely die.

"Yakkul can still run with just the two of you. I will stay here to hold them off."

When the girl protested that they must stay too, Shuna insisted, "Once I've taken care of the trackers, I plan to head straight to the land of the god men."

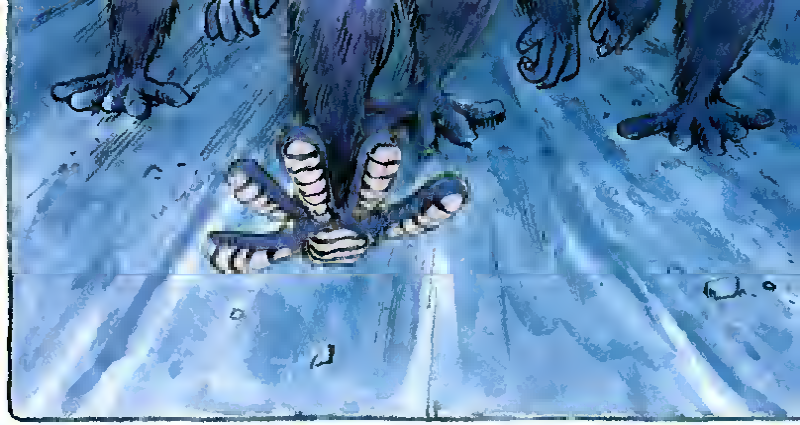
Knowing the reason for his journey, the girl cast her eyes to the ground. She finally lifted her gaze, "If you return from there, please keep heading north. We will be waiting for you there, always."

The girl's name, she finally confessed, was Thea. Shuna gave her half of his food and water.

The time had come for him to take his leave. Thea and her tiny little sister stopped and waved once, and then vanished swiftly into the north without another backward's glance.

and then dug out a place for himself in the sand to hide, and silently waited.

Shuna started setting up goat traps he had learned at his village. He constructed several small mountains from small stones at the very edge of the precipice, setting gun cartridges within them,



That was when it happened. A pale glow like that of a hundred moons in one, enveloped Shuna.

It was a gigantic face, a moon that cut through the sky at a great velocity.

Behind this moon trailed a tail of great [illegible] and then it faded into the [illegible]. Within the darkness, for an [illegible] floated up in shadow.

It was the land of the god men. The land where the moon was born and came back to die that the old man had spoken [illegible] surely the gold seeds would be found [illegible]

耳をすませば
サウンドトラック

Interesting acts:

In 1971 Hayao left Toei Douga and joined Takahata and Yoichi Otabe at A-Pro. Hayao traveled to Sweden with Tokyo Movie president Yutaka Fujioka in order to secure the rights to PIPPI LONGSTOCKING, but their attempt failed.

In June of 1973, the Miyazaki/Takahata/Otabe team quit A-Pro and joined Zuiyo Pictures. In July, Hayao went on location to Switzerland for inspiration as scene designer and scene organizer on HEIDI, GIRL OF THE ALPS.

In 1975, Hayao again went on location this time, to Italy and Argentina—to prepare for THREE THOUSAND MILES IN SEARCH OF MOTHER.

1980 saw Hayao as chief instructor for new animators at Telecom. It is here that he uses his company's name as a pseudonym while directing episodes 145 & 155 of the then current LUPIN III TV series.

Raws provided by ***Tew*** *through use of "Share"*

Finally there is only one more chapter to go. This manga is lovely, I didn't expect it to turn out like this. Big thanks to shambi who gave me the motivation to finish it.

- miyagiCE

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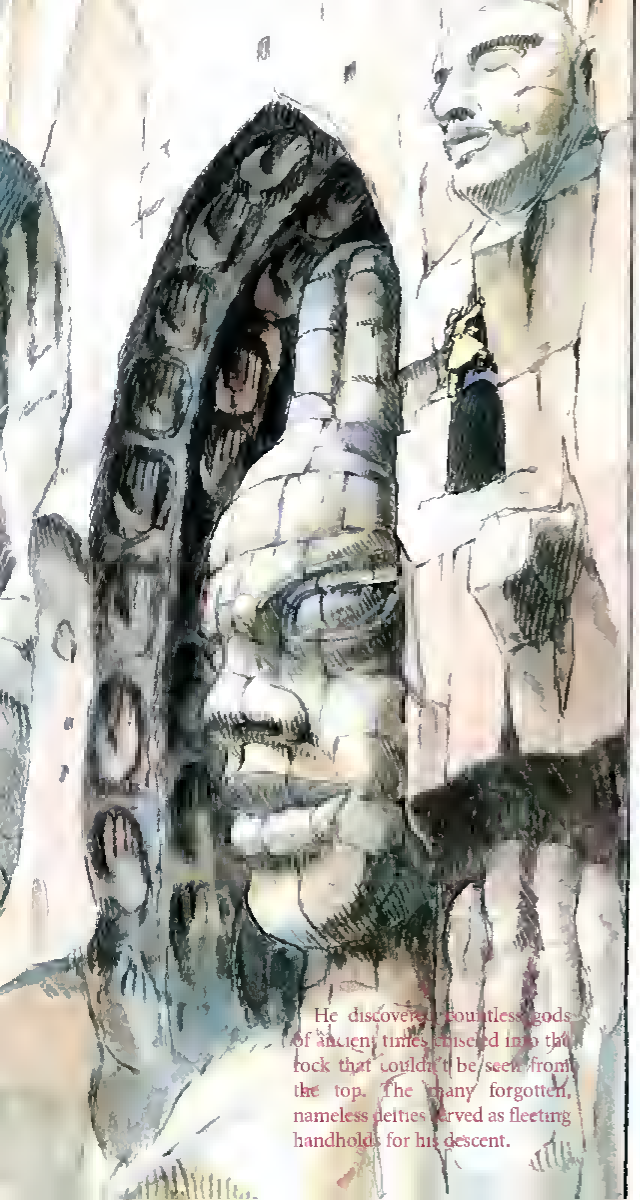
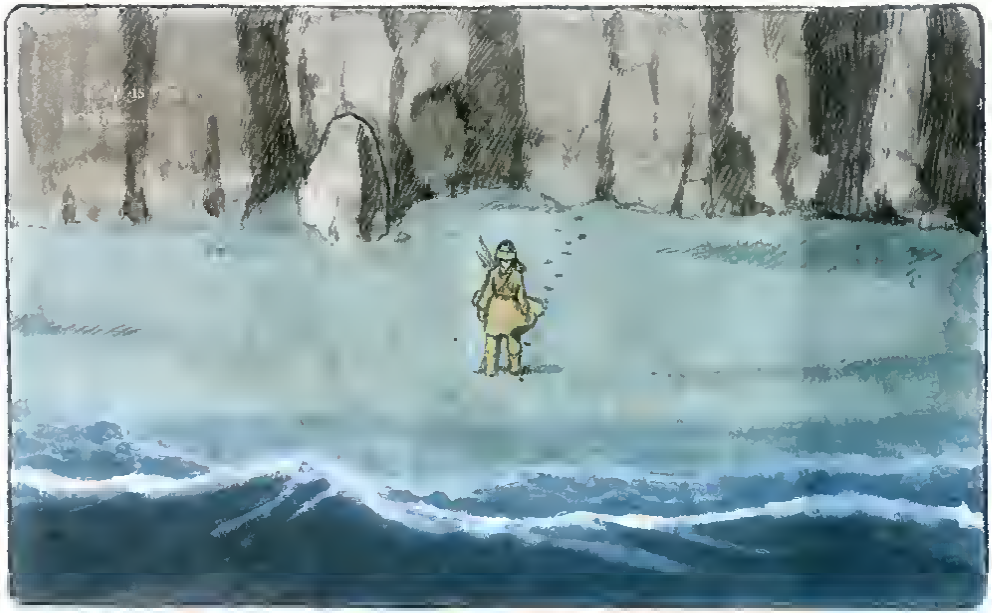


He discovered countless gods of ancient times chiseled into the rock that couldn't be seen from the top. The many forgotten, nameless deities served as fleeting handholds for his descent.

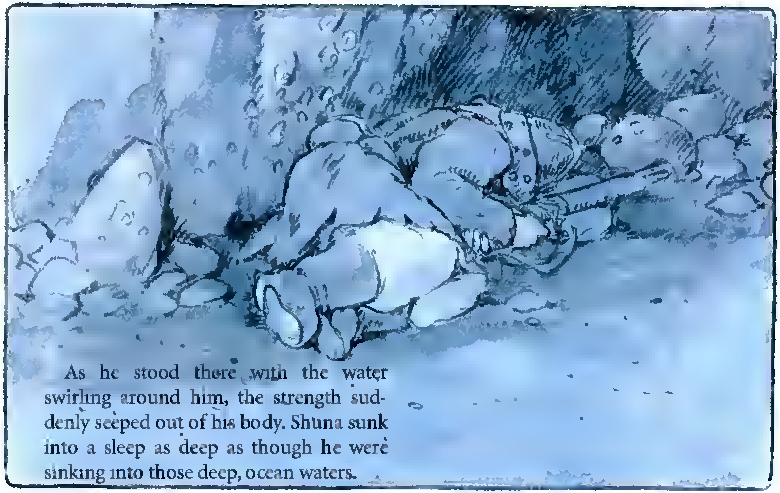
The night ended and it became light, but the opposite cliff was still veiled by whorling dust. The valley floor was covered in thick cloud and also wasn't visible. Shunā steeled himself and began the long descent down the sheer cliff face.

The rays of the sun were cut off as Shuna entered the thick cloud and he was plunged into a realm of unrelenting darkness. The gods hid themselves again and the bones of old dragons were exposed. Shuna lowered himself down upon these bones and made his fire right atop them.



It was the next afternoon. Just for an instant, the sunlight pierced through the cloud cover and the valley floor could be seen for the first time; it was a beach.

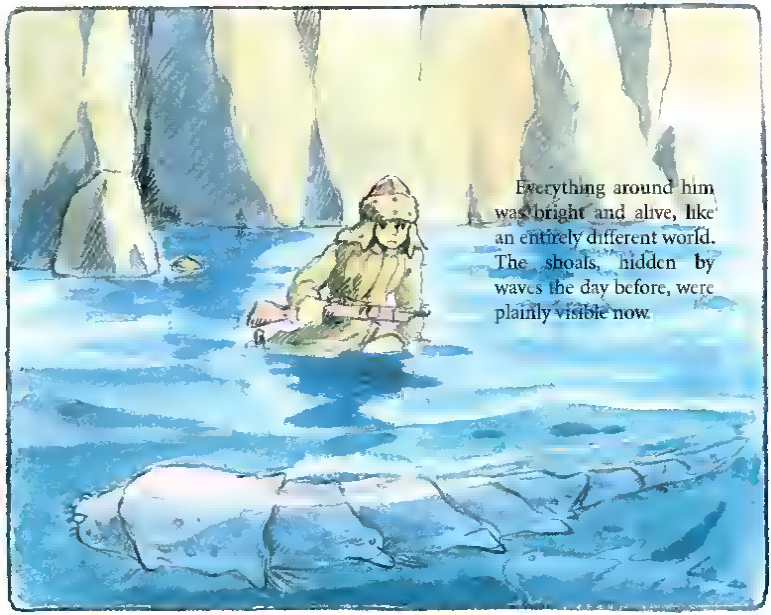
The land of the god men stood on the other side of a raging sea.



As he stood there with the water swirling around him, the strength suddenly seeped out of his body. Shuna sunk into a sleep as deep as though he were sinking into those deep, ocean waters.

Uncertain of what he should do next, the exhausted youth tottered his way into the water to wash his hands and face. The water was cold and bitter.

Shuna awoke surrounded by warm water. The waters had somehow overflowed as he slept.



Everything around him was bright and alive, like an entirely different world. The shoals, hidden by waves the day before, were plainly visible now.

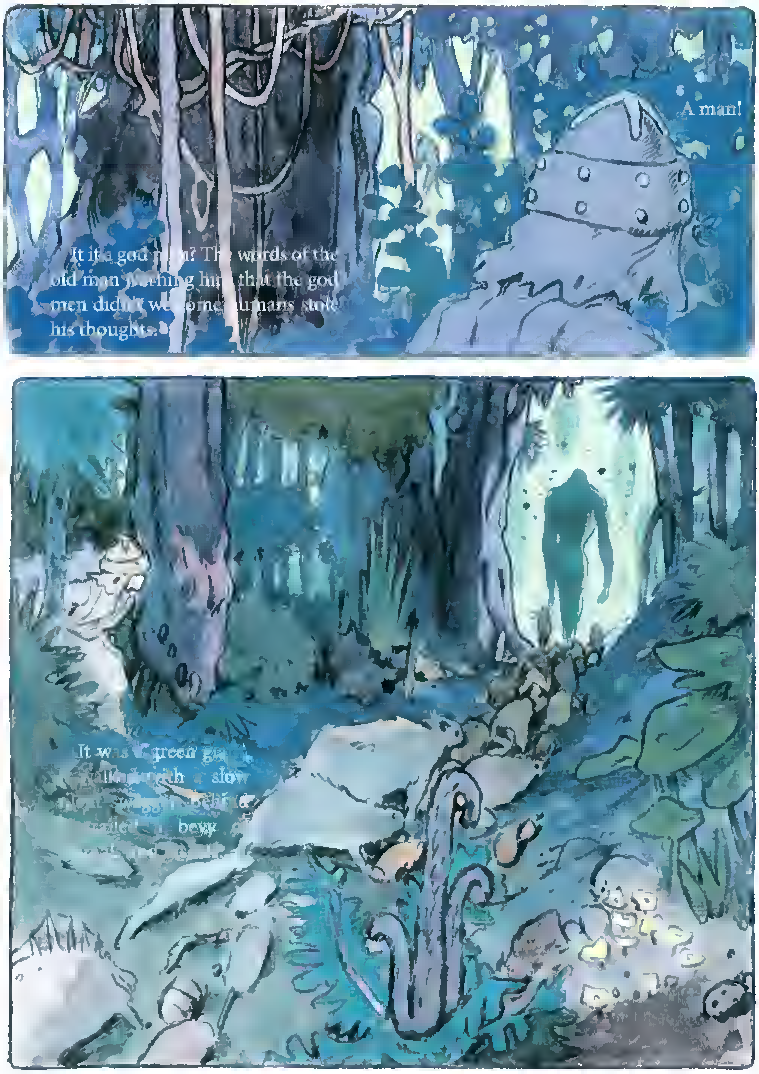
He found himself walking along a shoal that joined to the island as the brine retreated. The sea was full of living things. All of the species which had died out in the past were alive here.

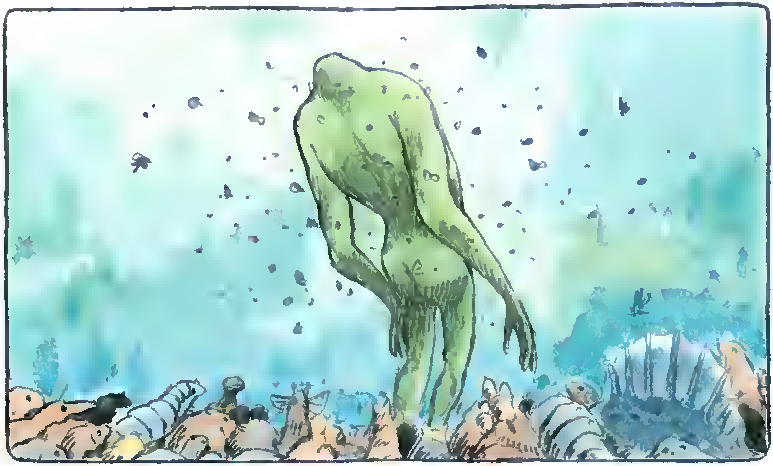
The island itself was teeming with life, Ibuna finally set his foot upon the soil of the god men.
MIYA

(Sigh.) Still, what a rich and peaceful world this is.

The island was a lush wilderness, unmarred by the feet of man. Shun pushed his way in deeper and deeper.

Here, there was nothing threatening and nothing to threaten. Skunk was enveloped in a calmness that reached to the bottom of his soul.


A man!
Is it a god man? The words of the old man washing him that the god men didn't welcome humans into his thoughts.



Reaching the field in the middle of the forest, the giant paused.

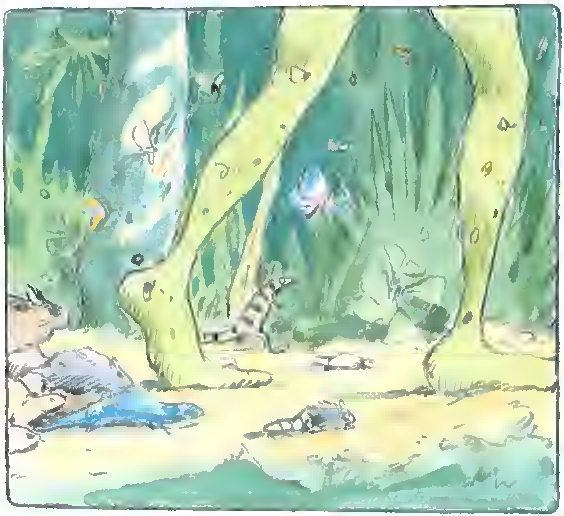
Then it slowly fell.

Shuna couldn't watch. The swarm of tiny animals began to eat away at the giant.

When they finally dispersed, there wasn't even a scrap of bone left.

The very moment the giant completed its walk, Shuna came face to face with another. This giant gave no reaction upon seeing him, and passed on by with an expression of supreme tranquility on its face. It was wounded.

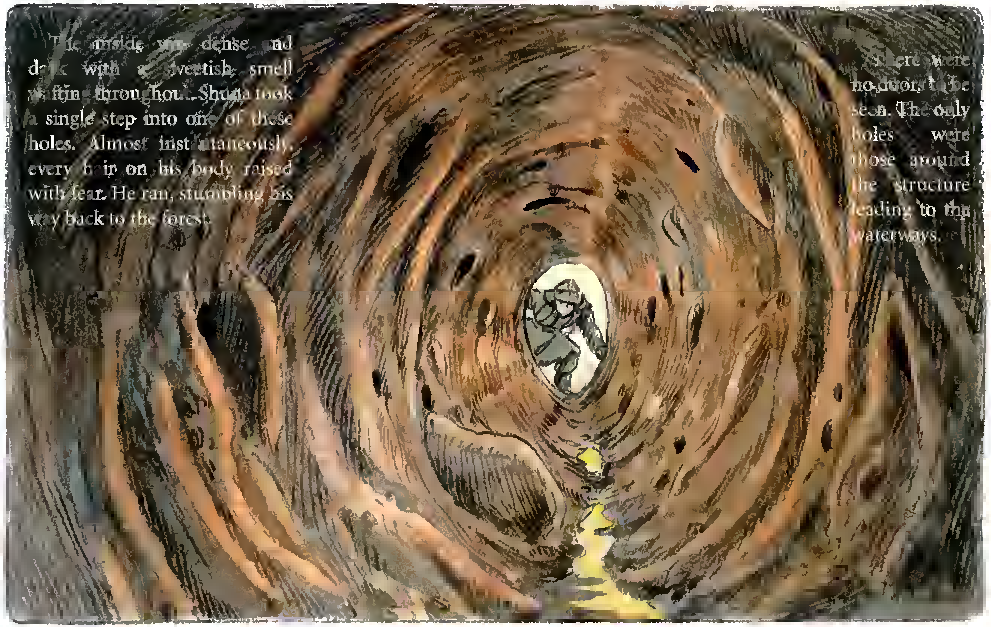
"He's going there to die...", Shuna whispered with a shudder.

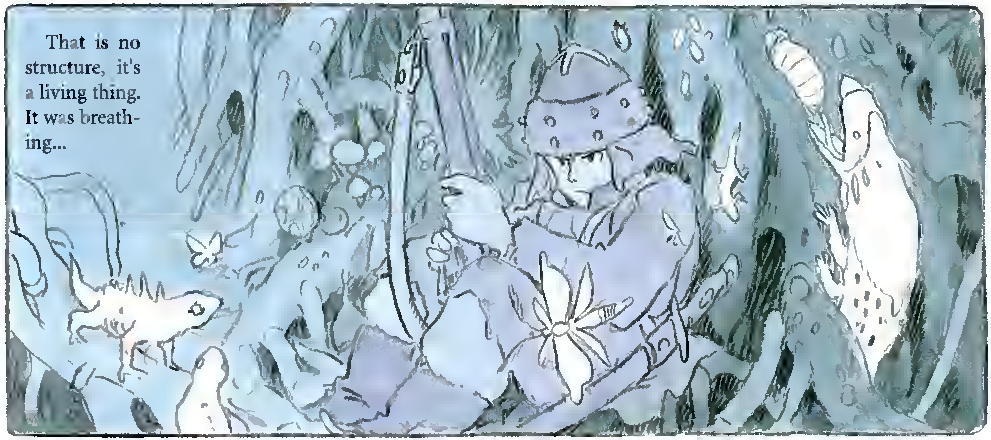


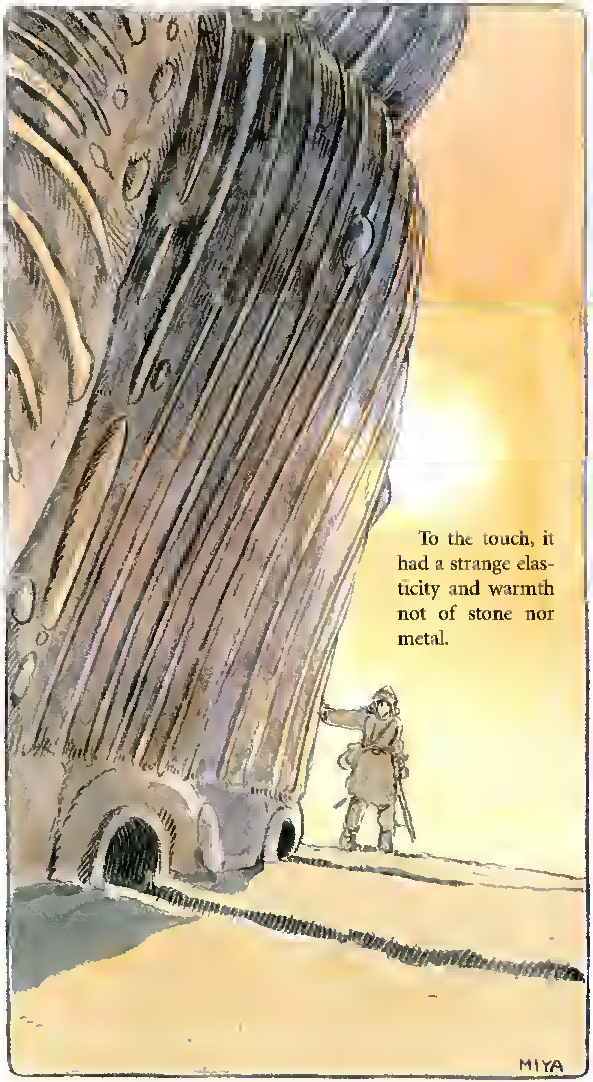
More and more giants began to appear, following after the others. They swaggered by, vanishing into the forest like a group of people on a vacation.

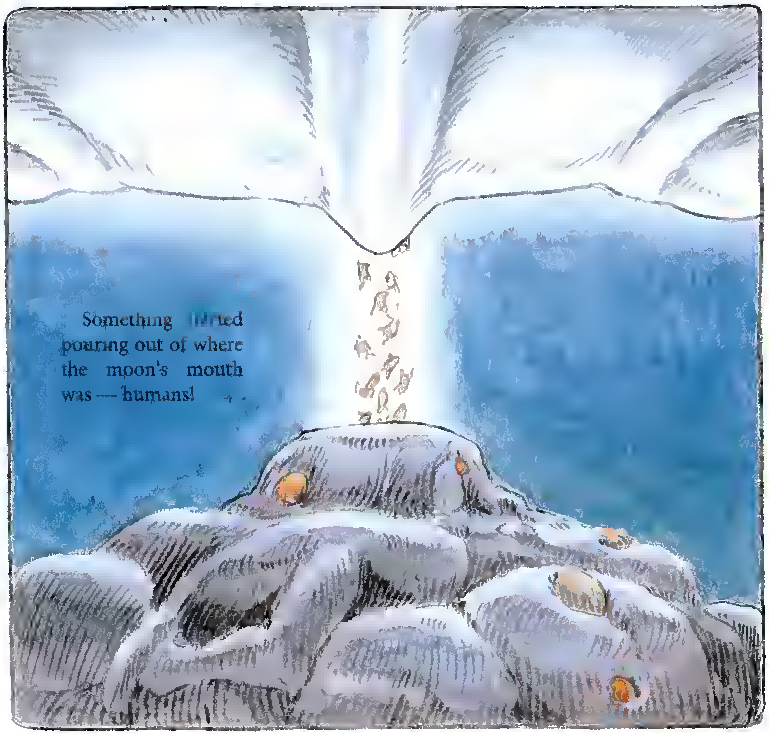
Suddenly, Shuna realized what was happening.

A strange, building-like mass towered in the middle of the naked fields. What appeared to be waterways, ran across these well-cultivated field's length and breadth.


The inside was dense and dark with a sweetish smell within throughout. Shuja took a single step into one of these holes. Almost instantaneously, every hair on his body raised with fear. He ran, stumbling his way back to the forest.
There were no doors to be seen. The only holes were those around the structure leading to the waterways.


That is no structure, it's a living thing. It was breathing...


To the touch, it had a strange elasticity and warmth not of stone nor metal.
MIYA


Something started pouring out of where the moon's mouth was — humans!

What the old man had said was true. Those were people from the sea, men who had collected from

Once the giant [illegible] sucked in all [illegible] people, it slowly began to shake.

[illegible] rose and passed.

The moon extinguished its light and everything returned to silence. Then water glowing with phosphorescence began to [illegible] from the holes, pouring into the waterways connected to the fields.

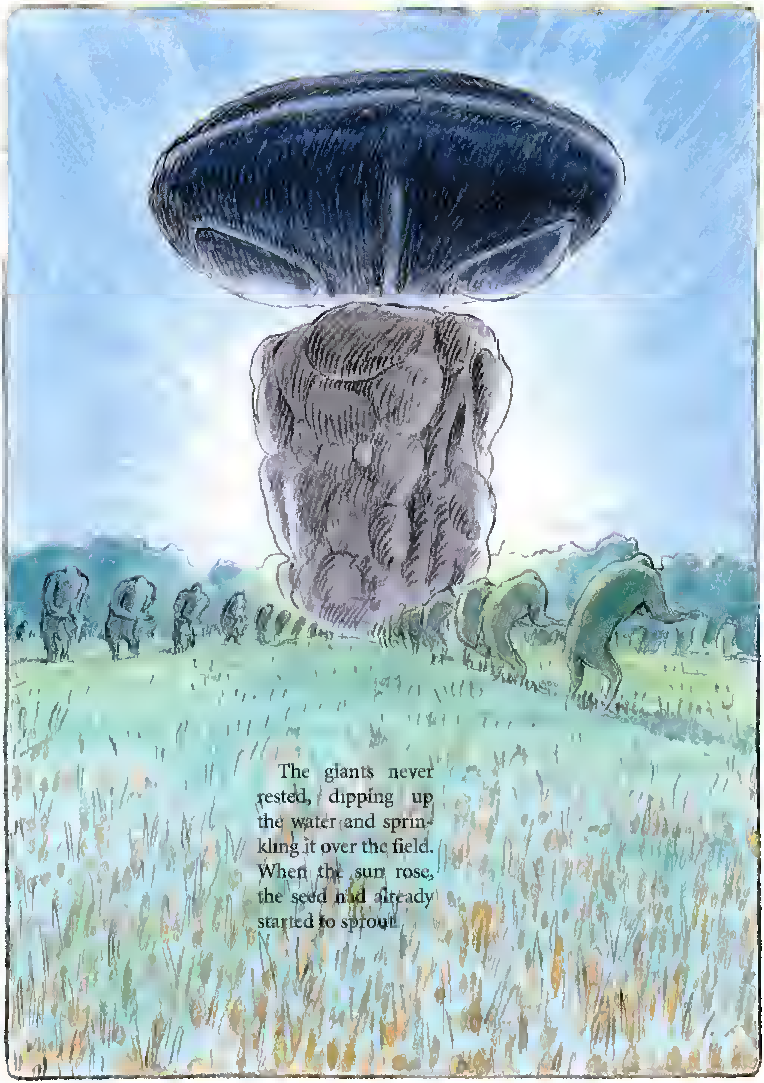
That's when Shuna saw it happen.

She saw [illegible] rising [illegible] the water.

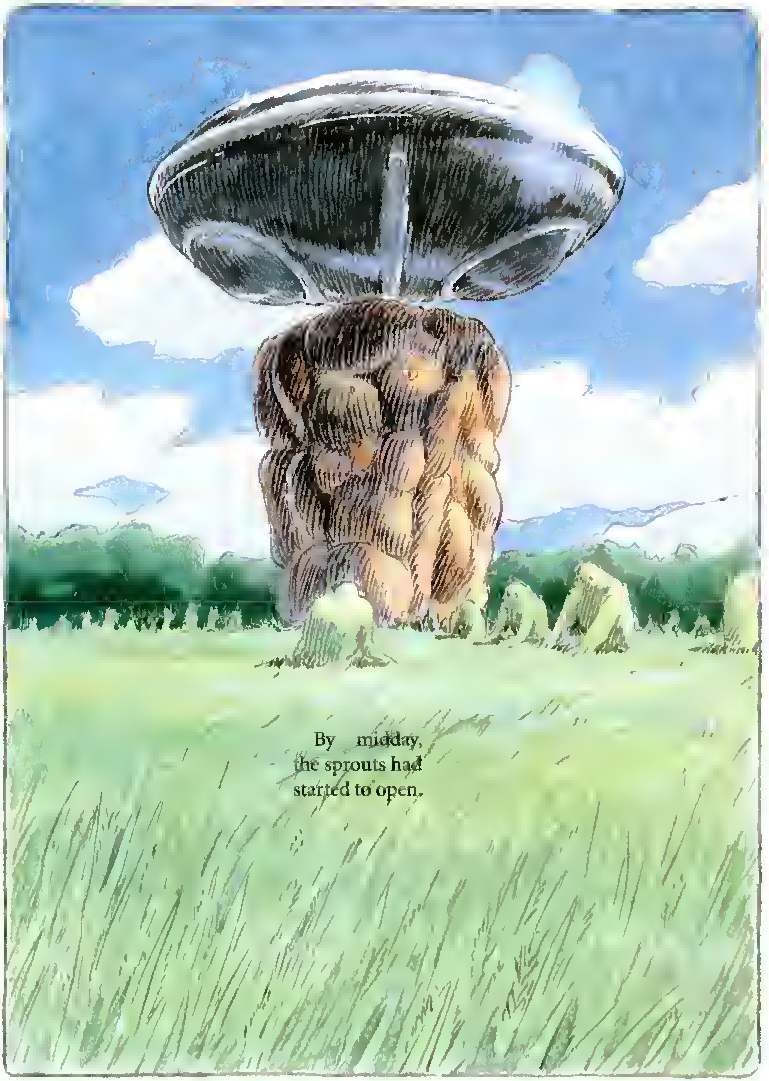
They were giants, but newly born.

Had the people who had been sucked inside been reborn into these giants? Or had they been changed into the water which fed this field? Shuna couldn't tell.

The giants fanned out, swaying [illegible] the field, spraying golden seed [illegible]



The giants never rested, dipping up the water and sprinkling it over the field. When the sun rose, the seed had already started to sprout.



By midday,
the sprouts had
started to open.

The grain had already begun to ripen with colour.

I can't wait any longer. Time passes differently here.

His hand reached out to touch the grain. As it made contact, the giants suddenly began to writhe and scream with moans as though they were wailing with sadness or the pain of being ripped limb from limb.

"Don't! Don't!", someone's voice rang shrill in his ears. But Shuna ignored the voice and plucked the grain.

Gritting his teeth and clutching the grain to his breast, Shuna ran.
He was rewarded with a violent shock that ran all through him. The sharp pain pierced his very marrow.

Interesting facts:

The NAUSICAÄ OF THE VALLEY OF THE WIND anime got under way in 1983. In May, Takahata became the film's producer, and Topcraft was chosen as the production studio. In July, Hayao's mother died. She was 73. Hands on work on the NAUSICAÄ anime began the following month.

In April of 1984, Miyazaki and Takahata's Nibariki (Two-horse Power) office was created in Suginami-ku, Tokyo. Miyazaki is the senior partner.

In 1985, Studio Ghibli was founded in Kichijoji in Musashino City to produce LAPUTA: CASTLE IN THE SKY. (Topcraft Studio's production manager Toru Hara became the manager of Studio Ghibli.) In May, Hayao went on location to Wales to prepare for this new anime.

Wow another awesome series down. I'm glad we decided to pick up this project and I'm both sad and happy it has now come to an end.

I should thank Anna Exter who translated this manga back in 1997 and who luckily put her translation online. Of course, Ence, KeiGinya, shambi and Tew also have my gratitude for taking time from their busy schedules to work on this almost unknown but fine example of Miyazaki's genius.

Lastly I do hope that you, the reader enjoyed it at least as much as I did.

Saturday,
21 October 2006
- miyagiCE

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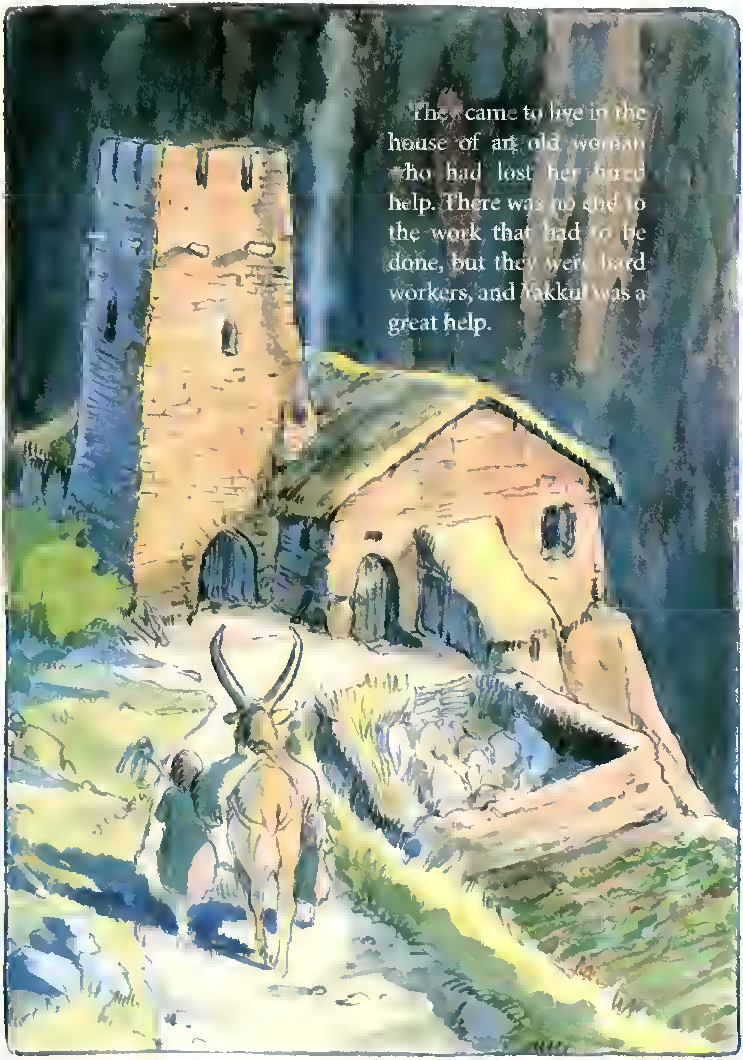
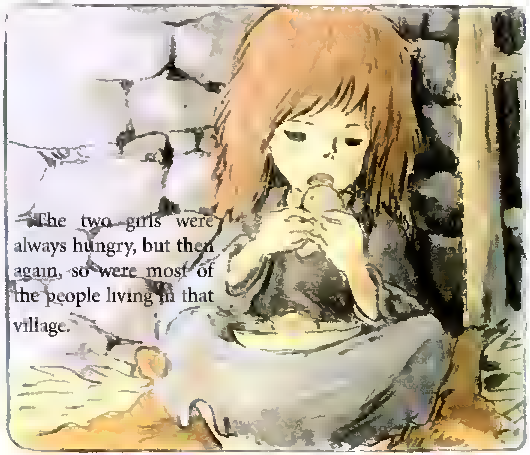
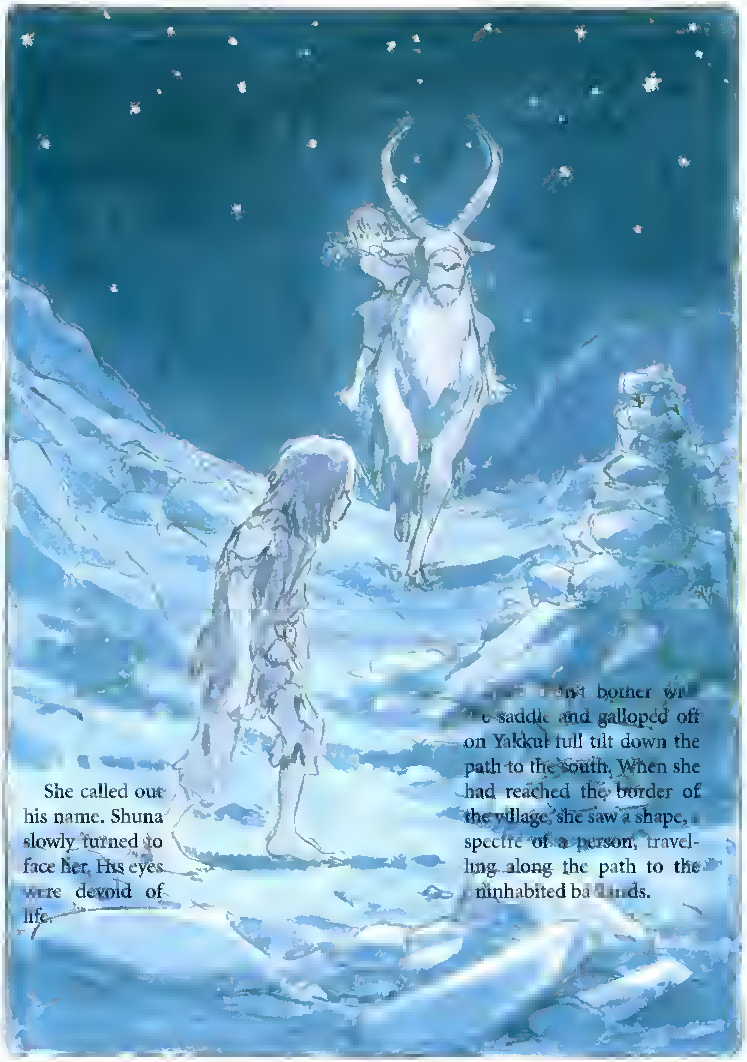

They came to live in the house of an old woman who had lost her hired help. There was no end to the work that had to be done, but they were hard workers, and Nakkul was a great help.

The villagers were rude, but welcomed the girls warmly. These people despised slave traders and loved those who worked hard for a living like themselves.

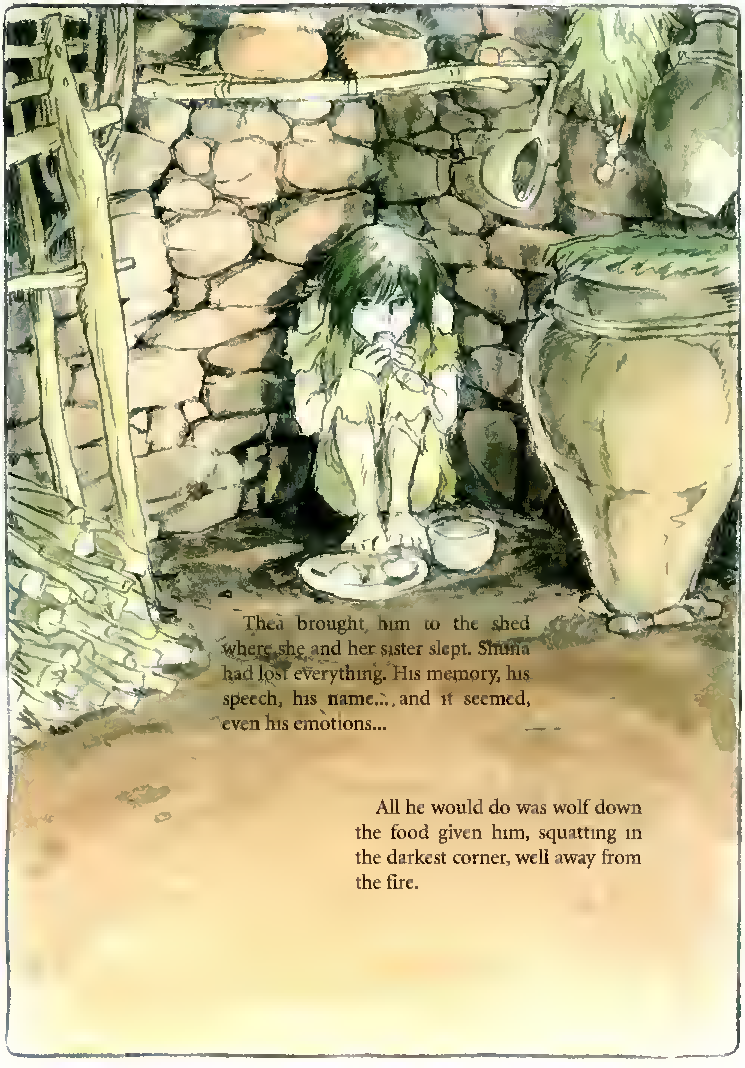

The two girls were always hungry, but then again, so were most of the people living in that village.

All of a sudden, Thea felt she could hear Shuna's voice, calling for help.
That night, her dreams were particularly bad. Even Yakkul was eternally fidgeting, his nose working as he tested the odor of the air.



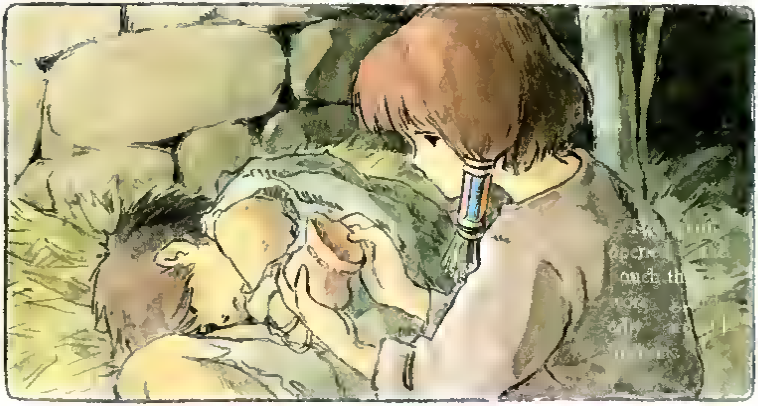
She called out his name. Shuna slowly turned to face her. His eyes were devoid of life.

[illegible] not bother with the saddle and galloped off on Yakkul full tilt down the path to the south. When she had reached the border of the village, she saw a shape, a spectre of a person, travelling along the path to the uninhabited badlands.



Thea brought him to the shed where she and her sister slept. Shuna had lost everything. His memory, his speech, his name..., and it seemed, even his emotions...

All he would do was wolf down the food given him, squatting in the darkest corner, well away from the fire.



Something hot ze
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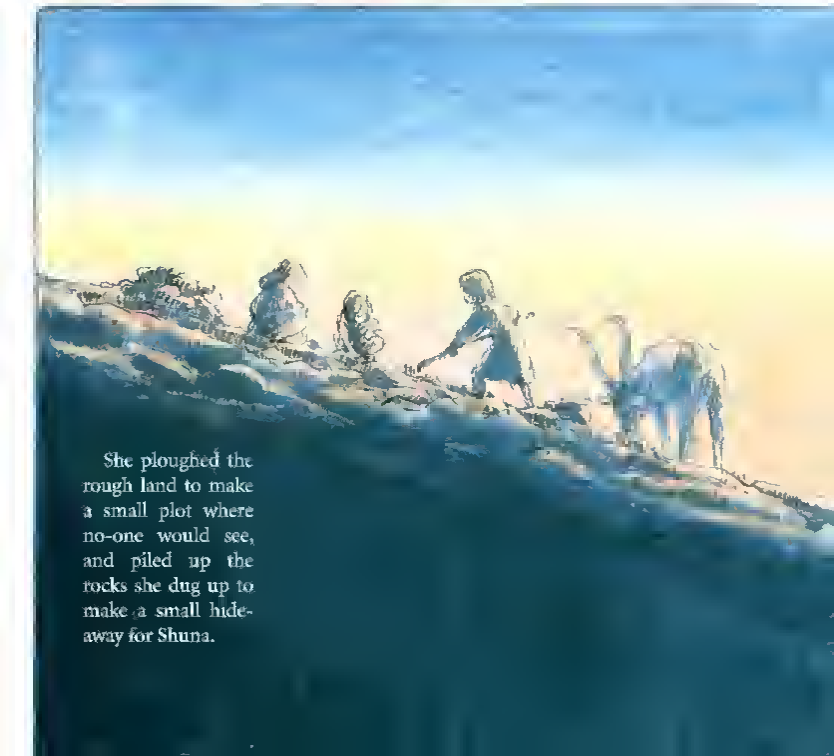
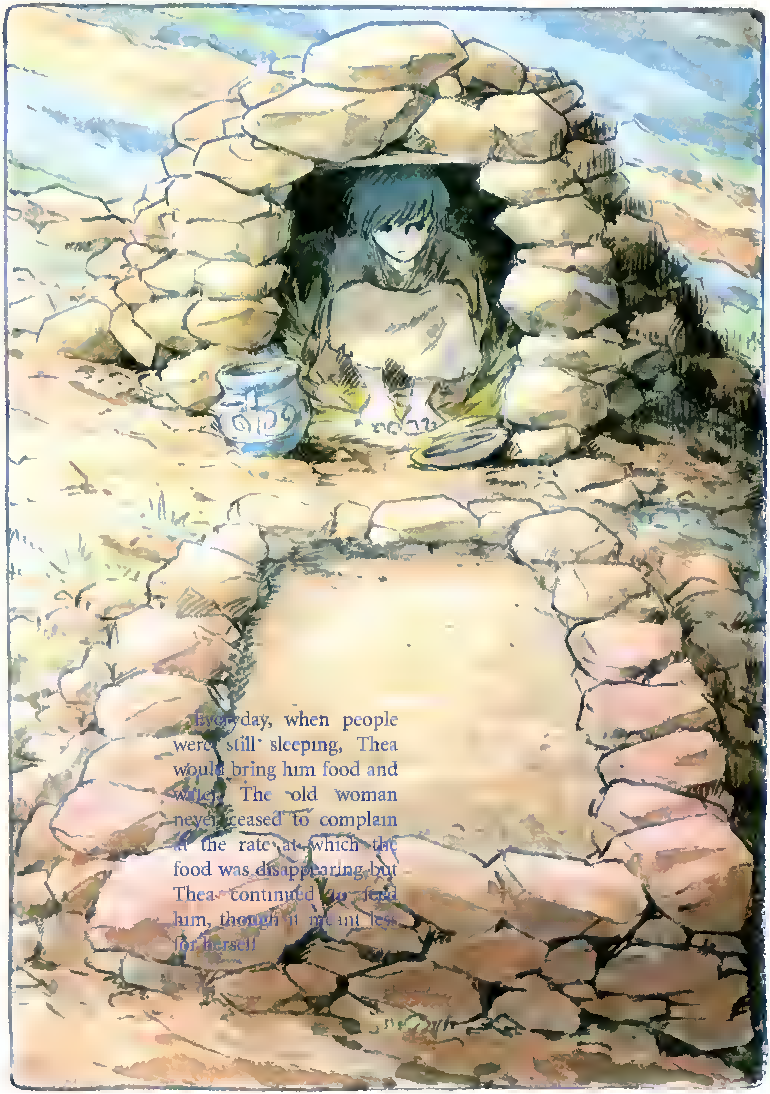
him.

It was winter. The only thing Shuna would do throughout the dark season besides eat, was squat there and sleep. Thea told nobody about him, not the old woman nor the villagers.

It was a late spring. One early morning, Thea led Shuna outside.



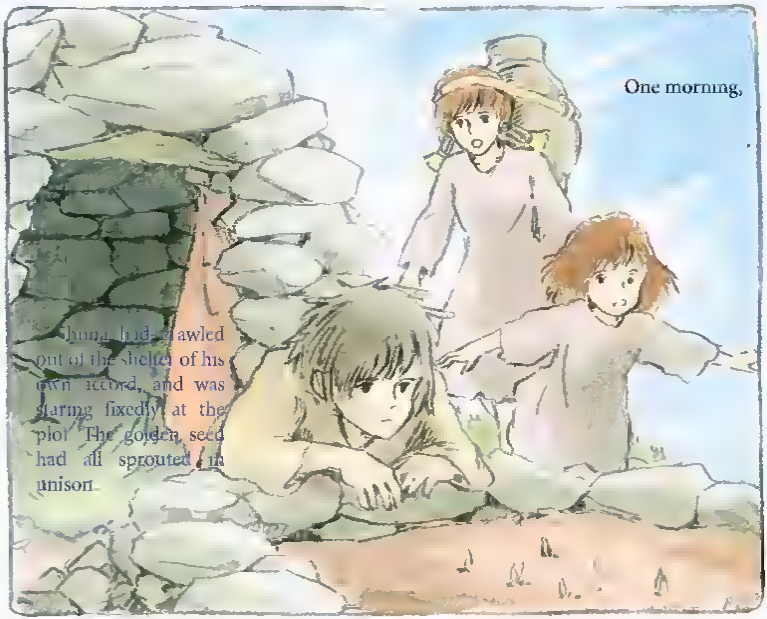
She ploughed the rough land to make a small plot where no-one would see, and piled up the rocks she dug up to make a small hide-away for Shuna.


Everyday, when people were still sleeping, Thea would bring him food and water. The old woman never ceased to complain at the rate at which the food was disappearing, but Thea continued to feed him, though it meant less for herself.

Shuna kept the pouch clutched to his chest, not making much effort to plant the seeds. Thea patiently showed him how to, but during the night, he would dig up the seeds and return them to the pouch.

When the day's work was through, she would stay up late into the night and weave cloth from the thread she had spun.

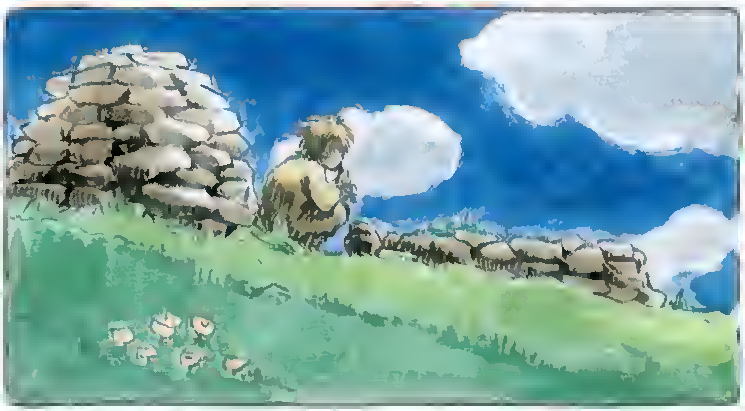
All throughout, Thea worked harder than ever before. She had to make up for what Shuna consumed.



Shuna had sprawled out of the shelter of his own accord, and was staring fixedly at the plot. The golden seed had all sprouted in unison.

From that day on, the barest shadow of a smile returned to Shuna's face.

Seeing the green sprouts, Thea's little sister laughed out loud with glee. This little girl hadn't laughed since her homeland had been ravaged by manhunters. Now she was dancing round and round, like a fairy sprite!



"If you don't like it, you're out of my house." She would pay no attention to Thea's protests. Thea worked on clothes for Shuna from the cloth she had woven.

One day when the summer solstice was at hand, the old woman pulled Thea aside. "You're of age to be wed off, and I want another strong working hand." She wanted Thea to choose a husband from the young village men.

That day, Thea was to make a show of choosing a husband in front of all the villagers.

Thea spoke:
"I will marry the man who can ride Yakkul."
ssed Thea
youth. Upon seeing her, the young men of the vill
crowded around.

The village rang with peals of laughter.
The proud animal skilfully threw off all who tried to ride him, one after the next.
When the last suitor had failed, Thea's little sister appeared, leading an unfamiliar young man by the hand. He was wearing clothing woven from Yakkul's fur. The eyes of master and steed met ..
The youth leapt nimbly onto Yakkul's back. He and the animal then leapt over the circle of villagers and galloped off into the distance. The old woman was quite upset, but the satisfied villagers returned to their homes.

The fleeting summer of the north had arrived. The tiny plot of land had grown green, healthy and luxuriant. Shuna's expression became more healthy with it.

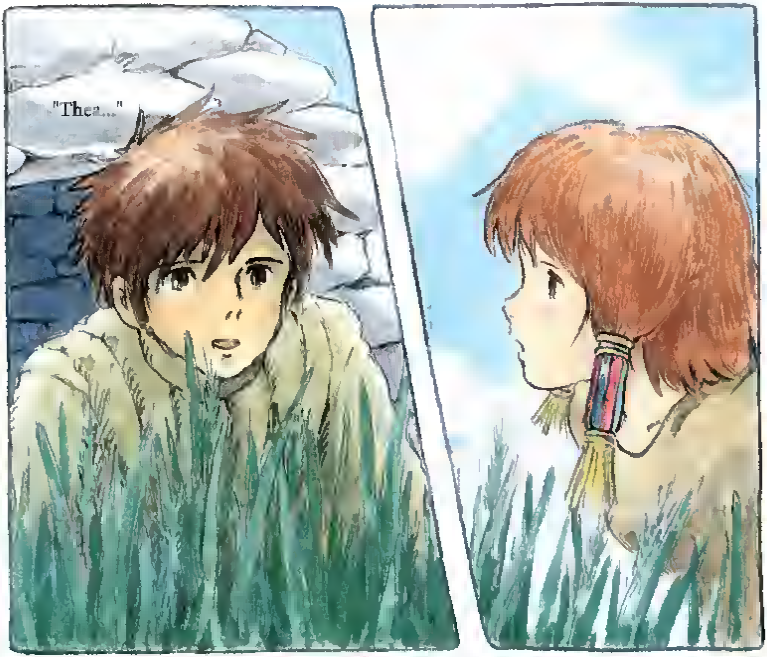
She broke into a run. The weather changed abruptly into lightning accompanied by pellets of ice blown sideways by the wind.

One fine sunny day, Thea had gone out to cut hay at a distant pasture.

Out of nowhere blew a cold wind. Large black clouds rolled off of the mountains.

She hullied Shuna into action and they spread the cloth to protect the tiny plot They were buffeted fiercely hy large chunks of hail. The grass all around them was beaten flat. Everything became pitch black as the storm howled...

They had saved the grain. As the storm left and the blue sky peeked through, Thea heard a voice call her name.



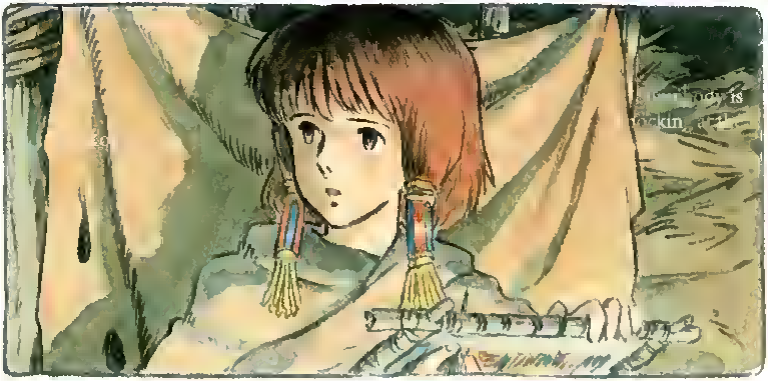
Thea's tears flowed as though a dam had broken within her. She hadn't shed a tear since her village had been burnt down. The girl held Shuna to her and cried her heart out.

Shuna had regained his speech.

Shuna recovered his colour and vibrancy just like the ripening crops.

Autumn...

The d
d finally
me.



MIYA

The moon continued to span the heavens, and the manhunters still wandered the land, but here was a pair who had overcome at least one trial.

The boy and girl sat down side by side, filled with a deep, quiet joy.

It was [illegible]...

When the day came for their departure, he left the village people with half of the golden seeds.

The villagers didn't want to let them go. The old woman bemoaned not being able to wed Thea to one of the young men of the village and presented her with her late husband's shotgun.

In order to return to his homeland, Shuna remained in the village for another year. He fought alongside the villagers against the attacks of manhunters and helped to drive back the encroaching desert land. Meanwhile, the wheat field spread. The seed from the previous crop made for an even bigger yield.

Shuna's journey wasn't over yet. It was a long way to his village. The hardships would undoubtedly continue.

...but that is a story best saved for another time.

おしまい

– The End

Post Script

This story was based off of a folk tale from Tibet called "The prince who became a dog". The story was about a prince of a certain country who, distressed over the lack of grain that his poor citizens had, after a difficult journey, stole some barley seeds from the dragon king. For doing that, he was changed into a dog by means of magic but was saved by the love of a girl and was finally able to bring the barley back to his country.

Currently, Tibet is the only country in the world which has barley as their staple food. It is said that barley spread from Asia to the rest of the world. That is why the content which says that the Prince headed west in his journey coincides with history. Rather than saying that this folk tale was something which really happened it is better to think of it as the people of Tibet created this story out of thanks towards their crops. Since I read this story ten years ago my only dream was to make this an animation, but in modern day Japan, a simple story like this would not pass at all. Not only that but I gave up trying to get it animated in China as well. Still, this time I had the support of the publishers and I thought up my own sort of version of the story.

Tuesday, 10 May, 1983

Hayao Miyazaki

アニメージュ文庫

シュナの旅

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Printed in Japan

V-028

1983年6月15日　初版
2003年10月31日　56刷

著者　宮崎駿

発行者　松下武義

東京都港区芝大門二―二―一　〒一〇五―八〇五五

発行所　株式会社　徳間書店

電話〇三（五四〇三）四三四一（編集）
電話〇三（五四〇三）四三二四（販売）
振替〇〇一四〇―〇―四四三九二一

印刷　大日本印刷株式会社
製本

〈編集担当　大野修一〉

ISBN4-19-669510-8C0174（乱丁、落丁本はお取りかえいたします）

★この本を読んでの感想を右記までおよせ下さい。また、著者へのお便りもお待ちしています。